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INDEPENDENT FOCUS: A Peer's Review

It would indeed by unfortunate if the controversy over the four films excluded by WNET from this season's Independent Focus obscured the films that *were* accepted, and the role of the peer panel in that process. In spite of its omissions, this year's programming is more diverse, and even "controversial", than in the previous two years, and the independent film community should not lose sight of this fact. Even in its limited, advisory role, the panel did have an effect.

For a program like Independent Focus, one of whose aims I would like to think is the expansion of the form and content of public television, this outside opinion is crucial. Bureaucracies are conservative by nature — and WNET is a bureaucratic organization. It operates according to the laws of gravity: it's always harder to push things up from below than it is to have them fall down from above.

The pull is always there to take the safe, competent films, to avoid the controversial, the outrageous, and the interesting failures — anything that may not fall within the obscure yet rigid boundaries of "broadcast standards". Given the amount of work a programmer has to face in sorting through hundreds of films in a short amount of time, outside opinions are helpful.

This is not to say that the resulting group of films is, or should be, the product of a consensus. Nor does it mean that all the films have to appeal to all the segments of the WNET audience (past, present, or future) — or to the WNET management. But if the station is, as it says it is, committed to expressing diverse points of view, and developing new audiences, it has an obligation to include those prints of view in the decision process itself.

Film programming is neither an art nor a science, nor simply a question of selecting "good" films; it's what you do with the films that have "problems" that makes the difference. There were, for example, no objections to *Salt of the Earth*, *With Babies and Banners* and

several other films. On the other hand, California Newsreel's documentary about multi-national corporations, *Controlling Interest*, and Charles Burnett's fiction feature about a black family in Los Angeles, *Killer of Sheep*, were, and will be, less unanimous in their appeal. In style and content, they will upset some viewers, as they did people at WNET, but Independent Focus is a stronger series for having these films — and the views of the panel made their inclusion possible

I'd like to see more outrageous and courageous films on Independent Focus, and elsewhere on public television — but it's not going to happen unless people ask for them, and filmmakers are encouraged to make them because they think there is an audience for work which is out of the ordinary in some way. And I'd like to think that this year's program is a small step in that direction.

Eric Breitbart

THE INDEPENDENT REGRETS:

Mr. Alan Jacobs
President
A.I.V.F.
99 Prince St.
New York, N.Y. 10012

Dear Alan:

In the spirit of keeping your membership both regularly and accurately apprised of developments in the area of independent television program funding policy, I'd like to bring to your attention a fairly important inaccuracy made in the December/January issue of the INDEPENDENT.

The legal memorandum that was printed on pages 19-20, under the banner, "C.P.B. HEARS FOOTSTEPS", was mistakenly attributed to the Corporation. In fact, this memo was prepared for the Public Broadcasting Service (P.B.S.) under an arrangement with an outside law firm. The memorandum was in response to CPB's August, 1979 draft paper on independent television producting funding, a fact which can be confirmed by contacting Elizabeth Shriver, the PBS General Counsel.

Cordially,

Steven J. Symonds
Assistant Director
Legislative Affairs

CATCH 13

When Marc Weiss asked me to be on the Independent Focus panel, I declined (INDEPENDENT, October 1979). It seemed to be a no-win situation and I could tell it would be a long and drawn out battle. Not that I have anything against battles — but I'd rather do my fighting out-of-house or at least get paid (well) if the show's going on inside. The smoke is still clearing over at the Henry Hudson (Newark-on-Ninth), but here's what I see through the field glasses:

That the four panel-recommended films which WNET vetoed will NOT be included in the series was evident from the first meeting that the panel had with management. The only film that seems to even stand a chance of getting broadcast singly is Jan Oxenberg's A COMEDY IN SIX UNNATURAL ACTS. It's not a question of the merits of the film — it's just that the gay community was the most vocal and organized.

So the series goes on, true to form for independents with NO publicity and NO follow through. There has been NO attention paid to the selections that did get by, and they include some of the most controversial work ever aired by public television: THE SALT OF THE EARTH, CIA CASE OFFICER, WITH BABIES AND BANNERS, and CONTROLLING INTEREST. Those films got under the fence, despite the objections of such WNET honchos as Walter Goodman, formerly of the **Times** and now editorial czar and gatekeeper. In a memo, he declared that the only reason CONTROLLING INTEREST would pass was because of the independent pressure.

At this point, it seems obvious that some controversial work was bound to get on and just as obvious that WNET would have had to draw the line at some point — if only to have us all keep in mind just who the boss is. Of course they knew we would object. I would venture to say that the main reason they had to draw the line was to make sure that the panel system failed. It would be a disaster for WNET and PBS if the panel system was to actually succeed in choosing a good series, getting good publicity and initiating positive and trusting relationships with indies What a frightening precedent! They might really have to do more of that sort of thing. And it was almost a success. Marc Weiss was the perfect combination of conscience and sensibility; the panel he chose and worked with was truly diverse and respected, the films they winnowed out are a good mix of topics and styles. That four of those films were nixed was just a convenient out for WNET. This way they are vindicated. Obviously independents are too hot to handle as programmers, spreading dissension and bad press. Best of all: WNET has remained — THE ENEMY. The image of the strong, protective, restrictive Daddy against those rebellious independent youngsters is one they like to cultivate in their board rooms and in Congress. The set-up feeds on keeping us angry and frustrated. The madder we get, the more reasonable they sound. It's a classic case of blaming the victim. Like the poverty programs of the Sixties, their gestures at reform need to fail.

Designing a panel system that can work against these odds is a tricky business. Marc Weiss is now in the difficult position of having to drum up attention to the films that DID get on the series (thereupon becoming a gratis promoter of WNET) and at the same time give support and sympathy to the irate panelists.

As an irate non-panelists, I will swallow my pride and watch the show. Thanks to Marc and the panel and despite Liz Oliver and her bosses, it's the best independent series so far on the tube.

DeeDee Halleck

AIVF is updating and enlarging our reference library so that it will be more comprehensive and useful to our members.

We are seeking the following materials from members and other interested groups or individuals:

- successful proposals, treatments and scripts which can be used as models,
- sample budgets, contracts, business prospectuses for production companies,
- any tax law and copyright information pertaining to all areas of film and video production.

correspondence

Mr. John J. Iselin
WNET/13
356 W. 58th St.
New York, NY 10019

Dear Mr. Iselin,

I wish to protest the refusal of WNET-13 to show our film "The Chicago Maternity Center Story" on Independent Focus after it had been selected by the selection panel and the producer of the show.

Our film and the three other important films ("Finally Got the News", "O Povo Organizado", and "Comedy in Six Unnatural Acts") being censored from the series went through the selection process, and then were rejected by WNET executive Liz Oliver. There seems to have been no coherent or formulated standard applied to these films. I am familiar with all four films and believe that they all should be shown. If WNET wants to expand its audience from the elite educated class, if it wants to deal with social issues from alternate perspectives, then these films from and about oppressed communities (women's movement, gay movement, black worker's movement, Third World movement) are what is needed.

There is a great deal of cynicism among oppressed groups on the one hand and independent producers on the other, that Educational TV has no interest in serving their needs. This incident can only confirm the attitude that many already have that Educational TV is controlled by rich subscribers and corporate funders, and that those of us who use the "wrong tone" will not be allowed access.

At a point when Ms. Oliver was considering whether or not to program our film she called me to ask whether I would be willing to make certain changes in the film in order to make it acceptable to WNET. I agreed to discuss the matter and that I would consider making changes if when the film was presented WNET acknowledged that the film had been edited (or censored) for TV. Ms. Oliver agreed to this, and on this basis we talked for over an hour about the specifics of the narration. Of course one could protest the very idea that WNET should be re-editing or censoring works presented in an Independent Focus format. After all, these works were not commissioned by WNET, and the presentation format makes that clear. (The censoring of commissioned works is a separate, but related problem.)

However, in order to try and better understand Ms. Oliver's and WNET's criterion I agreed to the process. After the discussion we agreed to make a few changes, none of which would have fundamentally changed the meaning of the film. Ms. Oliver raised some questions that she was unable to support. However, there were no changes that she demanded and that I refused. It was left that she still wanted to think it over, and that she would get back to me. (Marc Weiss later informed me of her decision.) It became clear to both of us that her main objection was to the "tone" of the movie, to the "sarcastic tone" in the narrator's voice, and to the "manipulative use of music".

We all see sarcastic narration and commentary, and manipulative music on TV every day, often in films that claim to be "objective" (which ours does not). We feel that Ms. Oliver's and WNET's "problem" is the same with all four films. Not only do they deal with controversial subjects, but they are open and honest about their viewpoints and sympathies.

We believe that most of the media in this culture is controlled by a dominant culture, and while it will air some programs on controversial subjects, these programs must be in forms that are acceptable, i.e., they must have a tone with which the dominant culture feels comfortable.

There have been many programs on your station that have had as an underlying theme that one of the great values of advanced capitalism is the development of new technologies that serve mankind. Our film of course presents a different view of this question. I am beginning to understand, though, that this is not the "problem" that WNET has with it. I can even imagine you programming a "pseudo objectively styled" film that examined this question from our point of view.

Our film is different because it is made for and with the people who are suffering from the consequences of the dominant culture's view of technology. They cannot be asked to be "objective" about their own oppression. They cannot be dispassionate as they examine its historical sources.

In closing let me say again that I think the issue is the same for all four films. If you honestly wish to deal with controversies and to broaden your audience to include minorities and oppressed groups, then you must examine the prejudices and limitations of your present programming procedures. The independent panel approach for Independent Focus was a good beginning. If WNET is going to present a plurality of viewpoints, then your staff must be encouraged to respect and learn from these panels and the works they choose, and not to suppress them.

Yours,
Gordon Quinn
Jerry Blumenthal
Jennifer Rohrer

BUSINESS

MITCHELL W. BLOCK

"GRANT APPLICATIONS: FORM, CONTENT and SAMPLE WORK"

I recently served as a screener for one of the largest grants available to individual filmmakers without matching requirements: the WNET Television Laboratory Independent Documentary Fund. As readers know, this $550,000 fund provides up to $80,000 for independent documentaries. This year there were over 800 applications. I served on a jury with a Los Angeles-based public television station filmmaker. We were sent about 40 proposals with sample works to evaluate. In looking at the material about grants that has been published, I found that few jurors have written about the process from their point of view. I am not sure how the films and tapes we sent on will be evaluated by the final jury of the Independent Documentary Fund, or that my experience is necessarily similar to that of other screeners, but I feel that this experience is worth sharing.

I received a packet of 38 proposals. The instructions for the grant called for a 3-page proposal, consisting of 2 pages dealing with the project, its significance in terms of national programming, a short production schedule and some background on the key personnel, plus a third page for the project's budget. Additional material could include the key personnel's resumes.

We received two copies of each proposal. Since most of the proposals were rubber-banded to video cassettes, most were folded in half. Only two of the proposals were bound. About half were badly typed or copied and were hard to read. Few proposals included resume or background material on the filmmakers. Most of the proposals were submitted on plain rather than bond paper. Most were badly written and organized. A number of proposals lacked clear identification. It would seem that some of the applicants did not care what their proposal looked like, and that they did not really want us to bother to read them.

GENERAL GRANT PROPOSAL NOTES

1. Follow the written instructions provided by the funding organization (except as noted below).
2. Type proposal with carbon ribbon and clear, clean type font.
3. Xerox proposal onto bond paper. Use your letterhead for the cover letter.
4. For proposals under 40 pages, bind proposal with "Velco"-type binding.

Content:

1. Follow instructions; give the funding organization ALL the information requested.
2. Use headings on the pages to make finding that information simpler for the readers.
3. Avoid making statements that are not universally "true". For example, one proposal I read, referring to an obscure local problem, said, "This issue has resulted in wide national coverage." It had not.
4. Indicate as close to the beginning of the proposal as possible the following information:
 a. Name of proposed film or tape
 b. Length of proposed film or tape
 c. Format (film or tape or both)
 d. Color, black and white, sync sound and other technical information.

 In a number of cases the WNET grant proposals failed to indicate format or length.
5. Production schedules are useful and generally required information. Provide one that shows realistic dates.
6. Key Production Personnel:
 a. Name names; give one or two lines of information on the director, producer, writers, etc.
 b. In an appendix, provide no more than two-page resumes of key production personnel. Resumes should show how that person's experience relates to the job you are hiring for on this grant project. A resume showing strong director credits for your cameraperson, for example, does not help as much as a listing of camera credits.
7. Be as clear as possible in your writing so that the readers can follow. What is the project about? How will you do it? How long will it take? What audience is the film/tape for? And how much is this going to cost? are the basic questions your grant proposal should answer. Other questions should include: Why should this film/tape be made? Why should I be given the chance to make it? If the film/tape gets funded, what is the chance it will be good? It is possible to answer ALL of these questions in a two-page, 900-word proposal. Granted, the answers will not be totally complete, but the jurors will get what they need to make their next set of decisions.

SAMPLE WORKS:

The purpose of the sample work for most grant applications is to show the panelist that the work you are proposing to do is within your technical range. Some grants like the National Endowment-American Film Institute Independent Filmmakers Grants are for the inexperienced. Sample works I screened fell into four categories: bad video or filmmaking, "student" or amateur quality work, work whose authorship was questionable (quality varied), and outstanding. To those applying for grants where sample works are required, I would suggest the following:

1. Put your name, project or grant title, sample work title, your credit, and the length of the sample on the outside of the shipping carton.
2. Select a sample work which you directed that most represents the project for which you are seeking

funding. An excellent narrative fictional film almost never shows that its director can do a documentary, for example.

3. Make sure credits on work are clear. If you are applying for a director's grant, and have never directed anything, then show a work you at least edited.
4. ¾ inch video seems easier to screen. KCET, for example, had only one 16mm screening facility we could use and I ended up bringing my Kodak Pageant projector so we could look at the 16mm films. Try to offer your sample work on ¾ inch tape.
5. If your work is varied, try providing the panels with an edited ¾ inch reel showing selected parts of the work you have done. Make sure written credits, descriptions and running times are packaged with the videotape.
6. If you lack sample works as a director-producer, perhaps you are applying for the wrong grant and should consider packaging a grant for a different organization that funds first films.

I found the experience of working for WNET's Documentary Fund very interesting and worthwhile. I am somewhat concerned about the lack of guidelines for the panels. No one told us what a fundable film was, what was a subject of national significance, or what the final panel was looking for. This process in many ways seems unfair, since no two juries are the same in terms of bias or whatever. How does WNET know they are getting the best? or What is the best? are questions that have interesting answers. In any event, getting too many "great" ideas for shows does not seem to be a problem.

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by TAD TURNER

Public Broadcasting

Whose network is it?

With PBS's new Association for Public Broadcasting, the proposed formation of the Blue, Red and Green networks, CPB's insulated Program Fund, and its five year plan, public broadcasting is once again in a state of "total reorganization". It seems worthwhile then to re-examine the goals of the system and the forces acting on it from both the public and commercial sectors.

Battles with commercial interests in broadcasting have a long history. The Wagner-Hatfield amendment to the Communications Act of '34 sought to reassign 25% of existing radio stations to non-profit licensees. Defeat of the bill was permitted by a split in the public interest lobby. The original demand for non-profit control of stations with the option to sell unused airtime was countered by broadcasters who offered free use of their unsold airtime to preserve commercial control of the stations. While some proponents of Wagner-Hatfield recognized this offer as a temporary response to temporary pressures, others, in the words of Eric Barnouw, felt that broadcasting "was entering a new and promising phase." (**The Sponsor**, p. 29)

Minorities and independents have spent much of their time shut out of the public broadcast system. In 1978 congressional lobbying netted for independent producers increased access to federal funds going to public television. By CPB's own admission (pp. 5 & 6 of the withdrawn **Programming Goals and Policy** of 11-21-79), Congress mandated a "set aside" to finance independent productions. Even though the percentage of CPB's program fund going to independents is still being debated, similar minority gains within the same time period are non-existent.

At the time Congress was debating the **Public Telecommunications Financing Act of 1978**, the Minority Task Force commissioned by CPB made specific recommendations as to how the 1978 **Act** should address the needs of minorities. In their study, **A Formula for Change**, the Task Force recommended (p. 63) that Congress should "specifically earmark funds for national and local minority programming." Remarking on the "substantial portion" of federal funds the bill allocates for independent programming, the Task Force observed (p. 11) that "a large number of minority programs are independent" and stated bleakly that minority producers "could possibly benefit from such a provision." The bill was generally labeled as addressing minority needs "in a very indirect way" (p. 10). One wonders why Congress did not try at least to earmark a fixed percentage out of that "substantial portion" of programming funds for minority independents.

In the two years since 1978, minorities have been treated to severe cutbacks in the authority and financing of CPB's Human Resources Department, to an expensive and belated reply to **A Formula for Change** which was emphatically rejected by the Minority Task Force, and to a one million dollar subsidy for a "minority SPC" that was intended only for station producers.

Many independent producers' organizations support the findings of the Minority Task Force Report. Amidst the intense competition for federal funds, however, non-minority independents need to develop their public interest coalition with minority groups. The alliance is not a static situation; even minority independent producers could conceivably be separated out of the coalition we all enjoy.

PBS' proposed Minority TV Lab, for example, producing perhaps twelve hours of programming, is designed to make a highly visible yet insubstantial commitment to programming by and for minorities. This is certainly an instance where PBS hopes it can satisfy minorities with a few concessions. But this is also an instance where money that will come from CPB (large corporations have no history of funding minority programming) will be administered by an organization immune to independent influence. PBS, in essence, is providing an incentive for a section of the independent community to reconsider its demands at CPB for peer panel judgements on programming monies.

Many independents might unwittingly regard the Minority TV Lab as a "minority issue". On a certain level they may be right: minority independent programs **are** the ones that will get the money. But this "pocketbook process" for deciding independent lobbying strategy leads to concessions for the whole independent community and ultimately wears away at its power base. Thus, the maintenance of vaguely articulated "support for the Minority Task Force Report" on the part of independent producers' organizations can easily constitute a "blind spot" that can be manipulated to the advantage of others.

Corporate sponsorship of programming, as a subtle political tool, also predates the existence of the public broadcast system. As a response to Senate investigation of the $230 million profit that Dupont made on World War I, the corporation sponsored THE CAVALCADE OF AMERICA, a sort of "Dupont radio highlights of American history". Much like today's **Connections** or the **National Geographic Specials**, it excluded many "unpleasant" topics to focus on an idealized America.

> "Absolute taboos included government projects such as the TVA, which the sponsor considered socialistic; labor history; and for a long time, the Negro. (The ban on Negro topics lasted until 1948, when the company agreed to a program on Booker

T. Washington — who had felt that the Negro should 'keep his place' until better educated.)" Eric Barnouw, **The Sponsor**, p. 34

In public television today, public tax dollars support a system that corporations can "skim" for high visibility. Corporations know, as we all do, that programming is the heart of the broadcast system. Although corporations provided only 25% of the funding for national programming from 1975-1978, their programs were watched by PTV's largest audiences. Of the public television programs most watched between 1975-78, corporations funded 100% of the educational specials, 96% of cultural series episodes, and 100% of the public affairs serials (see pp. 34 & 36 of chapter III, CPB's **First Annual Program Priorities Statement**).

Removing corporate dollars from public broadcasting would take an amendment of the Communications Act of 1934. But corporate sponsorship should be publicized as a damaging element in public television. Independents, especially those whose programming is non-controversial, are in a perfect position to demonstrate poor treatment by the system, simply because their programming is less profitable than "high-ticket" cultural series.

This kind of approach is even more important in light of PBS's proposed "Blue Network". Competition from commercial cable interests has forced the development of a super-slick, single-purpose network that can deliver a large prime time audience to corporate sponsors. The economics of public television are no match for the cable industry: cable can generate more than four times the revenue with a fifth of the audience. Cable competition can steal the public broadcast system's image as "alternative television" by providing the same general audience and programming imported from abroad, by developing whole channels of target audience programming, by giving PTV producers better financial arrangements, and by taking away public television's suburban, upscale audience.

Those PBS member stations that receive considerable funds, both from their audience and from corporate underwriting (matched federally 1:2) are perfectly willing to stiff the Corporation for Public Broadcasting to compete effectively. The "Blue Network" will ask for five million in FY '81, growing to sixteen million in FY '85. In the words of PBS:

> "In judging the financial feasibility of such a five-year plan, the stiffest test would be to measure the projected 1985 expenditures against the 1979 income. That comparison would look like this: . . . It would absorb 16 million of the 27 million dollars in CPB's 1979 programming fund. The point is this: *even if there were no increases in any of those three funding categories by 1985, the five-year plan outlined would still be financially possible.*" (**PTV-1 — The Blue Service**, 10-15-79)

Can those unserved by public television let CPB commit itself to this kind of long-term commitment?

Another element of commercial broadcasting that has crept into public television is the membership organization, providing a powerful lobby and the insulation of self-regulation. One broadcasting lobby, known as the National Association of Broadcasters, is second only to the armaments lobby in the power it wields on Capitol Hill. For example, in 1971, Action for Children's Television began to file petitions at the Federal Trade Commission and the FCC in an attempt to ban commercial advertising during children's programming. The NAB was able to prevent any government action through "self-regulation", by ending on-air product sales by program hosts, discontinuing vitamin promotion on children's shows, and shortening commercial time during children's programs by six minutes per hour. Although this pleased many television reformers, the revenues from children's advertising increased. Advertisers were merely charging higher rates and selling smaller commercial slots.

PBS also enjoys this same ability to self-regulate and exert powerful pressures on entities like Congress and CPB. One of the first actions PBS took after its formation in 1969 was to effect strict programming and journalistic standards that would control the content of NET's productions. NET was at that time very different from today's WNET, and also independent of the system. PBS pressures upon CPB result from PBS's control of the station interconnection. At one point, there was actually a stated "partnership agreement" that outlined the powers each organization had. Because CPB is prevented from distributing its productions to the stations, it is dependent on PBS for the survival of its programming. CPB needs to keep PBS happy.

Of the 267 PTV stations that make up public television, only a handful control the direction of PBS. Larry Hall states that the 73 privately directed "community" stations receive about 54% of all public broadcasting revenues. The top dozen reach half of the entire public television audience. The number one station, WNET, gets about a quarter of its funds from corporations and says that it produces about 30% of each year's national programming schedule. The few stations, then, that decide policy for PBS, have some obvious interests to protect (p. 184, **Telecommunications Policy and the Citizen**, Timothy R. Haight).

Not all stations enjoy their PBS membership. Smaller stations are often unable to capitalize on the corporate money they could receive as producers of national programming. In a submission to CPB's five-year planning effort, the station manager at the University of Utah's KUED wrote:

> "The clamor for dollars at the national level for programming, for satellite distribution, for national promotion, and for an unending list of things that are needed and necessary have drained the resources of the stations to the point that little local programming can be funded with the dollars that remain. . . . The stations are not a

monolith, but rather a very diverse group with very diverse needs. PBS cannot represent nor should it be expected to represent all of the programming needs of the stations. They may be in a position to represent the national program views of a station, but they cannot represent the local production needs of KUED." (Letter to John Dimling, CPB 12-23-79)

KZLN-TV of Harlingen, Texas is scheduled to go on air in early 1981. It will be the nation's first community-based, minority-owned public television station. Given PBS's neglect of Chicano and Hispanic programming, the national organization will be of little use to those who intend to serve the community in the lower Rio Grande valley.

The one impression of unity that the stations convey is, oddly enough, at their yearly Station Program Cooperative (SPC). The SPC is a process of subsidized and prorated group buying for national program proposals. The cost to a station for a particular series is determined by the size of a station's Community Service Grant and the number of stations that buy the programming. This is the method that most stations use to buy public affairs programming.

The effect this has is to fund well-known and generally liked programming. This is a disappointment for new programs and independent producers. Their work is often cut out in the selection process and never viewed. What can be done to get consideration for independent proposals for national series is not clear.

The PBS design for the SPC, as *laissez-faire* as it may seem, is structured to confirm the programming strength of public television's major producers. Programs like **The MacNeil — Lehrer Report**, that are offered year after year and are consistently one of the top programs bought, should be handled outside the SPC. No station manager needs to see another proposal or pilot for **Nova**. Buying proven popular programming could take place by mail or the DACS system prior to the SPC. The present character of the SPC festivities is more a celebration of how great the system already is, rather than the forum for innovation in national public television that it could be.

In the months ahead, independents, who are now learning how to utilize the Corporation for Public Broadcasting, must develop a strategy for influencing the other elements of the system. Generally, there is a need to solidify a power base through an active coalition with other public media advocacy groups. This effort needs to be actively pursued and well-publicized to be effective. In addition, independents need to better understand the other forces within the system: PBS and the stations; and the forces from outside: corporate underwriting and cable competition. This understanding will serve to protect the victories already won at CPB and eventually to expand public access to our public airwaves.

ETHNIC COMMUNITIES CHALLENGE LOCAL STATION — AND WIN

The Federal Communications Commission has settled a 15-year struggle over control of an NBC television affiliate in Jackson, Miss., by approving the award of the license to a black-controlled group.

Approval of the agreement among four contending bidders for control of WLBT was made by Lenore G. Ehrig, an administrative law judge. It ends 10 years of legal maneuvering since the station's license was vacated in 1969 by the United States Court of Appeals for the District of Columbia.

The ruling today represented a triumph for Mississippi blacks and the communications office of the United Church of Christ, who brought the original legal challenge in 1964.

The license of WLBT was set aside because the Court of Appeals ruled valid charges that the station had failed to serve the needs of Mississippi black citizens, even though they constituted 43 percent of the population in the viewing area.

Among specialists in broadcasting the WLBT case is considered historic. It marked the first time that the commission, under direct pressure from the court here, entertained a license challenge from anyone other than broadcasters or others with a purely economic interest.

New Era of Sensitivity

Also, the case marked the first time that a license was lifted on ground that a public interest had failed to be served. It is said to have touched off a new era of heightened sensitivity by broadcasters to community needs.

In the award of the station license this week, Judge Ehrig chose TV3, a largely local Jackson group that is 51 percent black and that is headed by Aaron Henry, one of the original challengers, who is head of the state National Association for the Advancement of Colored People.

Everett C. Parker, who helped to start the detailed monitoring of WLBT's programs in the early 1960's as head of the communications office of the United Church of Christ still holds that job.

In a statement today, he hailed the decision as "a resounding victory over deep-seated racial discrimination and a boon to minorities who have long been second-class citizens in television and radio."

"At last we have a black-controlled network affiliate," he said. "We hope this is the first step toward establishing a strong minority influence in network television."

CPB Pays a Visit: part II

A VISIT FROM SAINT CPB

by FRAN PLATT

'Twas Indian Summer, and all through the Kitchen
Not a dancer was stirring, not even a smidgen.
The mikes were hung over the table with care
In hopes that Saint CPB soon would be there.
The indies were straggling in from their beds
While visions of planning grants danced in their heads;
And we in our neckties (from mothballs unwrapped)
Were all settled in for a long morning's rap.
Then up on the dais arose such a clatter
That the Kitchen staff peeked in to ask,
"What's the matter?"
When who should appear, amid catcalls and hoots,
But a team of execs in their three-piece wool suits,
With a grim-looking leader, all dressed up so fine,
That I knew in a moment it must be George Stein.
More rapid than eagles his excuses came
As he (craving our sympathy) called them by name:
"Poor ratings! Tight budgets! Unclear definitions!
I don't know your address!
I don't make those decisions!
And besides, there's nobody to answer the phone!
So go away, go away, leave me alone!"

Then out from their brown leather briefcases fat
Came statistics beloved by each bureaucrat,
Which they raised o'er their heads, like a shield from our ire,
As they leaped from the frying pan into the fire.
Poor George! He appeared more bewildered than mean,
And I pitied the fellow in spite of my spleen.
He wore a long beard, but his bearlike appearance
Seemed far too well-fed to excite our forebearance
Until he asked softly (and stifling a sob),
"Is there anyone here who can give me a job?"
So we put up our weapons, and laid it out plain
(For berating him further was clearly in vain),
And got right to the point, put our question in black
And white: "Tell us, George,
what you've got in that sack."
"Alas, independents, your suspicions are true:
Among all of these goodies, there's nothing for you."
Then he cast his damp eyes sadly down at his burden,
and took to his heels ere we could get a word in;
But I heard him exclaim, as his team disappeared,
"Good luck to a few; to the rest — try next year!"

Continuation of Discussion on CPB Draft Proposal Held at The Kitchen, October 16, 1979

(For Part I, see THE INDEPENDENT, Vol. 2 No. 9, November 1979)

Ralph Arlyck: I've been making films for eight years. In that time I've made six films; two have had CPB money and four didn't. The two with CPB money didn't get on TV. The four that didn't *DID* get on public television. I'm not sure what to conclude from that.

John Reilly: You should get a contract with CPB that within a year you have to deliver a finished work that could go out on the system. You have the option of *not* going through PBS if PBS sits on it for more than a reasonable period of time. Six months is too long. If they sit on it for *two* months without reacting to it, you should have the option of going around PBS and offering it directly to the stations or to EEN (Eastern Educational Network) or to the other networks around the country or to the satellite. CPB should help with that notion. We have to build in a lot of options and a hell of a lot of control.

DeeDee Halleck: There's been a lot of talk about linkage between the independent and the station. I think it's instructive to look at our competition — to see what type of linkage exists with the kinds of shows that *do* go out. If we look, for instance, at a series called **Feelings** with Dr. Lee Salk, the linkage there is very clear: it's Hoffman-LaRoche, the drug company, makers of Valium, who are at this time under a great deal of pressure from the legislators at hearings in Congress investigating the addiction of 15% of the American population to Valium. They are sponsoring **Feelings**, and are making sure that it gets out on every PTV station. They put out brochures, and they follow through. If there are any questions about content, they have legal assistance and staff to take care of any difficulties and make sure that the show gets on the air. The question is, who is going to be our Hoffman-LaRoche? Either CPB, or the panels, or a Center for Independents, has to provide that kind of back-up support.

George Stein: The thing that will make sure your work gets on the air is the quality of your product.

Halleck: Have you ever checked out **Feelings**? It's not exactly a high point of broadcasting. (Laughter)

Stein: CPB is *not* going to tell the stations what to put on the air.

Halleck: But somehow we need to get the kind of support that **Masterpiece Theatre** gets from Mobil, and **Feelings** gets from Hoffman-LaRoche.

Stein: We just don't have the kind of money for promotion that Gulf does, that Mobil does.

Halleck: Should they determine what gets on the air?

Stein: They don't decide what gets on the air.

Tad Turner: They make it damned attractive.

Reilly: Any person can go to Western Union and buy time (on the satellite). There are eight transponders.

Henry Baker: But we should be able to go to CPB. It's a public entity. An individual can go around to all the organization structures and get it for themselves. But the idea is that if CPB is buying a chunk of that, independents should be able to go there and get advice and information on allocation and funds. The brokers are just capitalizing on the information that they have centralized. You have to pay them and they have to make a profit. CPB could provide us that service at cost.

Halleck: I would hope that in fulfilling the intent of the legislation, CPB can see to it that the information from this meeting gets out. I just don't want to see the money coming from *programming* funds. We've had a lot of meetings in the past year, and I'm afraid they all get racked up as "money to independents."

Vicki Gholson: In that vein, I would stress that money to set up the panels, fees for the panelists (at reasonable professional rates) and money for promotion should come out of CPB general operating expenses, not out of programming funds for independents.

Jon Hall: Would it be possible for CPB to do some sort of marketing for programs that they do fund?

Stein: One thing that we're thinking of doing is to provide a modest facility at CPB. David Stewart had the concept and used the term "Contact Service for Foreign Markets". We want to pursue the marketing aspects with a lot more vigor.

Gholson: In Cannes (the TV Market) just about every aspect of that market was represented, except for American independents. Perhaps CPB could give partial sponsorship to send a representative. I know there was considerable interest from many countries in seeing that kind of work. I was dismayed to see that one of the "minority" programs presented there was **Soul** with Stevie Wonder as guest. It was an excellent program, but it's only a hundred years old.

Stein: I'm not familiar with that festival.

Gholson: It is a television marketplace. U.S. public television was represented by KQED, KCET, WGBH and WNET.

Karen Thomas: I think **Input** is supposed to do some of that for independents.

Stein: I know we put a lot of money into that, but I'm not familiar with the results.

Gholson: In the past two years I and many other independents, out of responsibility and concern, have been involved in research, public speaking, preparing papers, sitting on panels, to try to make changes in this process. But when that concern and that information is not respected, it just comes back in some philosophical report.

Stein: Are you talking about the Minority Task Force Report?

Gholson: I'm talking about that, and the Update Task Force Report, and the Carnegie Commission, and the testimonies to Congress and the Senate, and the reports to the CPB board and to the Rockefeller Conference. There has been a great amount of work, above and beyond production by a *lot* of independents. I've heard the two of you sit there and say, "Give us specific recommendations, give us ideas." The problem is that when the information is given, the policy as you go back and spell it out somehow gets lost. So we are always forced into a reactionary situation.

Stein: One of the greatest stresses of my job is always falling short. I could synthesize everything you all have said and somebody is bound to be disappointed. We are involved in a business where we have not *nearly* enough money to do the job.

Gholson: The problem is a bit more basic than dollars and cents.

John Cohen: I had one of my independent projects on WGBH on the **Nova** series earlier this year. I understood that they had the desire to utilize the work of independents, but my experience shows that they couldn't deal with the implication of what that means.

The film I did in Peru was based on 20 years of experience and research concerned with the subject. I am fully aware of the needs of anthropologists for accuracy in reporting this kind of information. Yet **Nova** rewrote and deliberately overrode my research, my advice and my expressed requests.

They used techniques which I find questionable in a respected science series. They used narration from one scene over a totally unrelated other scene. There was the presentation of a very important myth that I included in my film. They took the liberty to have someone else retranslate the myth and completely change the meaning of it. This was done without my knowledge. I'm the one who has to deal with the anthropologists, not them.

They placed wedding music over a funeral. The recording was done in another part of Peru, entirely unrelated to the subject. I had specifically forbidden such use when they asked me. The source of *that* music was recordings I had made in 1964. They used it in violation of my rights and wishes, since it was *not* part of my agreement with them. I was not allowed to comment on the fine cut — I was shown it *after* the mix was done.

Stein: You should get yourself a lawyer, next time you make a contract.

Steve Symonds (CPB Lega Department): Did you have a contract?

Cohen: Yes, but there were many undefined areas in that contract. They considered that they were acquiring the film and that they could make certain adjustments to conform to their program format. There was no mention of a rough cut or fine cut, but there were verbal statements to me — that I could see it and make changes.

Stein: I guess it's a learning experience. But when you're dealing with public television stations or anybody in the world, you should get yourself on paper and have it examined by somebody you trust who's experienced in contract law.

Cohen: I feel they had a lot of cards they kept to themselves. I wish there could be a way that those cards could be out on the table.

Symonds: If you're an attorney working for an organization, your job is to get the maximum value for your dollar. Screw you. . . if you're dumb enough to walk into that organization not knowing you can negotiate, they're going to take advantage of you.

Gholson: But CPB has to design some kind of system that can protect these people. You are dealing with people who have been alienated, misrepresented, and exploited.

Transcribed and edited by DeeDee Halleck.



PROFILE: *Glenn Silber* INTERVIEWED

Alan Jacobs

AJ: *How are you planning to distribute THE WAR AT HOME in theaters, when practically all theatrical exhibitors are convinced that documentaries are death in theaters?*

GS: I know that the industry has a great built-in prejudice against documentary features and if you mention those two words to any distributor he'll nearly have a heart attack. Yesterday we screened the film for one of the major studio heads. He said, "Boys," I was with my partner, Barry Brown, "I want to tell you something; I want you to get it straight. I guarantee you that there is not a theater in the city that will ever take that film. It's good, some college campuses might want to see it, but it's not for theaters." And this is funny because we had just come from the New Yorker Theater, of the Walter Reade Theater organization, and they had told us they were 90% sure they would take the film. And they gave us a very good deal. But *that* is the attitude. That HEARTS AND MINDS, because it did not recoup its negative costs, and did not do well from their standpoint, put a death knell, even though it won an Academy Award, on feature distribution of documentaries.

What we're trying to say with the Independent Feature Project, and with THE WAR AT HOME and with JOE AND MAXI and with other films, is that not only are alternative feature films that are made as documentaries good fare for audiences — alternative fare perhaps — but we're also going to promote our own films in an alternative way. That will help create a constituency for independently produced films.

AJ: *How are you going to do that?*

GS: Well, I think NORTHERN LIGHTS and the people who worked with that film, particularly John Hanson and Rob Nilsson, have really set a trend by working

with community groups and building audiences around national constituencies for a film, and by really being able to spend a good deal of time after the making of the film ends, to ensure that the film has a life in the theatre. Unfortunately, until recently, independent producers were sort of stuck answering the question, "What are you going to do about distribution?" by saying, "Well, I hope it will go on PBS, or we're trying to make a deal with PBS," which is nice, because you can reach a very large audience that way. The last film we did was seen by millions of people, which was the Joe McCarthy documentary — AN AMERICAN ISM: JOE McCARTHY. And that was a new experience after having produced community video programs. But now I think that the plans we have for the near future are very exciting. We're going to build, from the ground up, an alternative network across the country, not just in NYC or specific communities. I predict that within a year and a half there will be a minimum of fifty cities that are organized to exhibit independently produced documentaries and features.

AJ: *How do you convince a theatrical exhibitor that what you're talking about is going to work?*

GS: We were in a very odd position, because with THE WAR AT HOME we had a film that was obviously well-timed with all the Vietnam films — like APOCALYPSE NOW, THE DEER HUNTER, COMING HOME. But still, because it was a documentary, there was a built-in prejudice on the part of the exhibitors. We were very fortunate to work initially with Gary Meyer, who runs the Parallax Theatre chain and has 20 theatres across the country, including the one in which we wanted to open in our own home town. Because I'd made another film that he'd heard about, that had been shown, it wasn't as though I was calling strictly from left field. I got him to book our film, sight unseen, three months in advance so it could go on a schedule in Madison. He figured it would probably do well there, since it was a hometown story. He scheduled it in Minneapolis and Milwaukee as well, which were seen as test markets.

I think we surprised theatre exhibitors in Madison, because every performance for the first 3 nights in the 500-seat theatre were sold out with lines around the block. What really freaked him out was that the afternoon performances, on a perfectly clear fall Sunday, were 85 to 90% sold out.

AJ: *Who did the promotion? Who got those crowds out?*

GS: The hometown crowds weren't so hard because, for the people in Madison, it was almost like a home movie. They could see all the people who are really well known — the radical mayor, Carleton Armstrong, who's been in prison for 8 years and was just recently paroled, and a lot of just friends.

We decided to open the film in mid-October because it was the tenth anniversary of the Madison moratorium, October 15. And November 15 was the tenth anniversary of the national moratorium in Washington. We were trying to set up some kind of showcase that would help bring out feeling for the film. We did in fact show the film at the JFK Center, at the AFI theatre on November 15.

We had the opening in Madison, the next week we opened in Boston, then in Minneapolis and Wilwaukee. In every single instance we were working with a community group. In Minneapolis we worked with a very broad-based anti-nuclear coalition, called the Northern Sun Alliance, that had worked with John Hanson [NORTHERN LIGHTS] when he opened his film there. In Boston we worked with an alternative exhibitor. Because the film was so successful and got such a good response from the press, we actually got our first continuous run there. That was at the Orson Welles Cinema, where it played for five weeks.

AJ: *How did you do at the Welles?*

GS: We did fantastic — the first week it broke the house records of the Orson Welles Number 3. And then we started to creep into **Variety** and things like this. Then we opened the film in Milwaukee. There's a case where we had done a lot of organizing — for five weeks, just for a 2-day run. In 2 days 3,000 people saw the film and it made over $9,000.

AJ: *Were the successful runs in the smaller cities the basis for the decision to open in NY? What convinced a NY distributor that a documentary about anti-war activity in Madison, Wisconsin ten years ago would be an interesting commercial venture?*

GS: We knew we had to go in steps, and Madison wasn't really even a step since it was a hometown show. Minneapolis was a good step; Milwaukee was a step; the Welles was a great step. We have received extraordinary press. There was yet to be an unfavorable review out of 25 or 30, including **Variety** who more or less said that they thought our film was better than APOCALYPSE NOW and COMING HOME, which is a little bit much. But the point is that we had a lot of momentum building, and then we went ahead and decided that after our last opening we would go ahead and blow the film up to 35mm.

AJ: *Do you think blowing up your film to 35mm makes it more attractive to exhibitors?*

GS: Most exhibitors do not want to go through the hassle of showing 16mm because they're not set up for it, and that's a real problem. I would rather show it in 16mm in some ways, because there's no picture cut-off and you don't have to screw around with the aspect ratio. On the other hand, like in Biograph in Chicago when we were at the Chicago Film Festival, they projected it in 16mm and every one of the 800 seats was sold. We've also realized that the film is much more likely to be damaged if it's shown in 16mm, and the sound is also poorer in 16mm, which can be a problem. Even if they have a good projector, a lot of times the systems don't jive. The other problem is that you wind up paying extra money, 9 times out of 10, to have projectors brought in and have projectionists set up for 5, 6 or 7 hours. I'm not sure how much most projectionists really respect 16mm; it's kind of how we feel about Super 8.

AJ: *Is that why you decided to blow up to 35mm?*

GS: We had to blow it up, because you can't show your film in Iowa (which is probably where we'll show it someday) with 16mm unless you want to take it to one city at a time, carrying the projectors with you.

AJ: *Have you previewed the film for television?*

GS: PBS already has the rights to it, and we've been going through a lengthy discussion as to when they're going to show it. I think we've finally moved them out of 1980. It was produced in cooperation with Educational TV in Wisconsin, however, because of some of the progress that a lot of groups have made, particularly Peter Adair getting permission not only to show WORD IS OUT theatrically, but to distribute it for a year before it ever aired on PBS, we expect the room to realize our potential distribution.

If they were to take a hard line against theatrical distribution prior to their air date, then it's probably not worth working with PBS, because you're slitting your own throat. It's tough enough if you've sold the American broadcast rights, not to be able to go ahead and try and sell syndication rights before it's aired on HBO or even ABC.

AJ: *Were they asking for the rights to broadcast it before you distribute it?*

GS: It was not specified. It was all so complicated that when we went to them — we thought we were producing a four-hour film, an epic. Then we changed our minds and decided we just couldn't have a film that long. We came up with a two-hour version, a fast and dirty rough cut, lifting the best sections, but that didn't work. At that point our earlier contracts became questionable, because we now realized we were going to produce the best shot for both. So, finally we've just about come to a completion, where they know if they want to get the film from us, delivered on schedule, they have to hand us a letter from PBS Programming saying they will not air this film in 1980.

NORTHERN LIGHTS has already been postponed twice, because even if it had been shown the second time it was supposed to be scheduled, the film would no longer have a theatrical market. I don't think there are too many people who would disagree with the fact that a PBS showing would kill your theatrical market. If people see it on PBS they say, "Why should I pay for it in a theatre?" and also "It'll be on again." Even though it took me about a year and a half to realize that, it's very clear now. Nobody is going to touch your film if it's shown on PBS. No theatrical distributor.

On the other hand, I don't think our film would have been made without assistance from PBS. We were able to get funding from the NEH because of Wisconsin ETV Network support, to get foundation support with them doing some of the fundraising for us. In fact, the Wisconsin ETV Network has consistently supported the work of independent producers, and deserves a lot of credit for their foresight and guts.

AJ: *If you hadn't been prepared to get behind your film and distribute it yourself, what would have happened to your film?*

GS: There's no doubt in my mind, we would have had very little success if we weren't willing to promote the film as hard as we did. Once your film is finished, however many years it takes to make it, that's when the life of the film begins. If you're not willing to work to promote your own film, you're going to be in for some rude awakenings. I mean the film just isn't going to go anywhere. If it does go somewhere, it's going to take a lot longer, and won't be as successful.

When we show our film out in Portland, Oregon in a few weeks, I am going out there, certainly for the press screenings and to hang around to talk to the community that's supporting our effort. I'm getting the exhibitor to pay for my airfare. It was very easy to convince him that if I went out there and met with the press, we'd get a lot more coverage. If I met with the people who are supporting it, we'd do a lot better. It would be well worth it, and in his interests, to have me out there to promote my own film. In Boston, when we opened the film at the Welles, we convinced them that it was necessary to have 2 organizers: one who would work with the community and the political groups, and another person who would deal with the media, hired full-time as part of the advertising budget. And it went into the budget, so we spent less money on advertising and more money on getting out the word-of-mouth, talking to groups and making sure the media was well taken care of. And it paid off. So we were looking for both things — to have full-time organizers and whatever expenses I incurred put on as part of the advertising budget, and to spend a little less. You can throw so many thousands of dollars away and get very little response — I mean an extra couple of inches in the papers. In any market, it is outrageously expensive, but if you put in into human resources, human energy. . . .

It has been the thrill of our lives to see the film in theaters.

The Column

by RICH BERKOWITZ & JUDY RAY

FEATHERS IN THEIR CAPS. . . Creative Artists Public Service Program (CAPS) recently announced the recipients of its **1979-80 grant**s cycle for video. $49,000 was awarded to a group of 12 video artists from a pool of 179 applicants in this category.

We would like to congratulate the following CAPS winners: AIVF Board member Maxi M. Cohen, Mark J. Brady, Barbara Buckner, Tom De Witt, Ernest Gusella, Sara Stever Hornbacher, Les Levine, Anthony D. Ramos, Ira Schneider, Vibeke Sorensen, Arthur K. Tsuchiya and Edin Velez.

Of the 12 honored recipients, 5 were previously awarded CAPS grants. Composing this year's judging panel were John Camelio, Doris Chase, Juan Downey, Gunilla Mallory Jones, Joan Logue and Antonio Muntadas. Ann Eugenia Volkes served as consultant.

A video show of work by the CAPS recipients will travel through New York State. It is being made available for viewing to video centers under the auspices of Community Service Program of CAPS.

Filmmaker **Jack Willis**, whose last film was PAUL JACOBS AND THE NUCLEAR GANG, has been awarded $400,000 from the National Endowment for the Humanities to do a three-hour film on the history of the civil rights movement in the american South. Jack confided that he's been bombarded with calls from indies interested in working on the production, but already has his crew lined up.

The **Institute of the Black World**, a Black think-tank in Atlanta, GA. has been awarded a research/development grant from the National Endowment on the Humanities to develop a TV series based on the manuscript THE OTHER AMERICAN REVOLUTION by IBW's founder, **Dr. Vincent Harding**. Filmmaker **St. Clair Bourne** has been named Project Director and Executive Producer of the proposed TV series, which he described as "sort of a more political ROOTS."

A JOB WELL DONE: **Liz Oliver**'s handling of this season's INDEPENDENT FOCUS series has sparked much outrage in the independent community. This has led to the formation of a coalition of angry community groups and independents which sponsored a recent press conference, much talk of protests, a possible license challenge, and a massive letter-writing campaign against WNET's station policies. So what was the response from WNET top brass? They promoted Oliver to Manager of Independent Acquisitions. A move as tactless as it is revealing. . .

BIDDER DILEMMA: National Black Network and Inner City Broadcasting Corp., two New York-based, minority owned broadcasters which serve black communities, are taking a stern approach toward getting **access to cable** in the boroughs. They recently asked City leaders "to reject [current] bids for cable TV franchises as not being demonstrative of significant minority group participation," urging that the bidding process for cable franchises in Staten Island, Queens and Brooklyn be reopened.

WHAT'S COOKING AT THE KITCHEN? **Tom Bowe**s was named new TV programmer in charge of the Kitchen Center's video viewing room. He plans to broaden the scope of their video programs, as well as improve facilities at the screening room, "bringing them up to broadcast level". Tom is continuing his long involvement with the Kitchen coordinating their media productions work.

Is it possible for a young and dynamic independent filmmaker to find happiness outside AIVF? We certainly hope so. **Rich Berkowitz** (a.k.a. Vinnie Preziosi) left us after two years of undaunted service at the end of December to pursue his filmmaking career. We wish Rich much success and a lot of *nachas* to our favorite *landsman*.

If you've been to the AIVF loft recently you may have noticed a new face at the front desk. Our new administrative assistant is **Judy Ray**. Judy, whose future plans include independent feature production, brings to us a varied background of experience in the arts, publishing and state politics. We are very pleased to have her working with us.

NEW YORK TO FRISCO: Here's hoping that **Peter Adair** will hurry back to the Big Apple. Peter, who has spent the past several months working in NYC, has now returned home to San Francisco. We want to thank him for his support at AIVF meetings, our November forum on distribution, his article in the Dec/Jan issue of the Independent, and for speaking at the meeting with CPB at the Kitchen last October.

The board of directors of **Pittsburgh Film-Makers, Inc.** has announced the appointment of **Marilyn Levin** as executive director. Levin will be replacing **Robert Haller** who has moved to New York City to assume the directorship of Anthology Film Archives.

IFP REPORTS: **The Independent Feature Project**'s next regional meeting will take place on Tuesday, Feb. 26, at 2:30. Items on the agenda are the definition of the role of regional filmmaking for the N.Y. metropolitan area, and discussion of organizing plans for the independent. For information on location and future meetings, contact the IFP at 674-6655.

GOVERNMENT FILMS: We fished this out of the Great Lakes Film Forum Newsletter and thought the info should be passed on to our members:

Listed below are **government agencie**s that, from time to time, bid out jobs on film and video production. If

you are interested in getting on the bid lists, write or call the agency you are interested in, and ask for an application to get onto the "bidders mailing list".

Defense Supply Service Director
Washington Office
Secretary of the Army
Washington, DC 20310

Director of Procurement and Production
U.S. Army Missile Command
Redstone Arsenal, Alabama 35809

Office Administrative Services
Procurement Division
US Dept. of Commerce
Washington, DC 20230

US Information Agency
Contract and Procurement Division
Washington, DC 20547

Assistant Regional Commissioner
US Customs Service
Dept of the Treasury
55 East Monroe
Suite 1501
Chicago, Ill. 60603

Contract and Procurement
Internal Revenue Service
Dept. of the Treasury
Washington, DC 20226

Regional Director of Business Affairs
Business Service Center
General Services Administration
230 So. Dearborn
Chicago, Ill. 60604

Procurement Division
Office Admin. Services
Dept. of Commerce
Washington, DC 20230

Contracts and Procurement
Federal Highway Admin.
Dept. of Transportation
400 7th St.
Washington, DC 20235

NASA
Lewis Research Center
21000 Brockpart Rd.
Cleveland, Ohio 44135

Small Business Admin.
Procurement & Supply
1441 L Street NW
Washington, DC 20416

The GLFF (815 N. Cass Street, Milwaukee, WI., 53202) is a non-profit organization formed to encourage and promote indie filmmaking in the Great Lakes region.

SCREENINGS

BY GEORGE! Filmmaker **George Nieremberg** is currently negotiating a theatrical release in New York City for his lively documentary, NO MAPS ON MY TAPS. His film, which focuses on the performances and reminiscences of three old-time Harlem hoofers, just completed an extremely successful run at the Central Square Cinema in Boston. Several of us at AIVF recently caught a screening of the film and have been tapping our toes ever since.



PRESUMED INNOCENT, A videodocumentary by Stefan Moore and Claude Beller, will be broadcast Thursday, December 13, at 10 p.m. on WNET/Thirteen.

Selections for the New York Visual Anthropology Center's regular film series, "**NYVAC at the Cayman**", which begins Feb. 8 and runs through June, will feature ethnographic film classics, documentaries on cultures throughout the world, anthropological views of contemporary America and recent work. Among the films NYVAC is presenting are **Donn Pennebaker**'s and **Chris Hegedus**' THE ENERGY WAR: FILIBUSTER on March 7, and **Marva Nabili**'s THE SEALED SOIL, about the dilemma of an 18-year-old Iranian woman. Also featured is **Charles Burnett**'s KILLER OF SHEEP, which will launch the first of NYVAC's 4 programs on Black Film/Black Video. For more information, (212) 777-6908.

VIDEO VIEW-POINTS 1980: Independent videomakers talk about and show their work. Critics discuss the medium. Tuesday evenings, 7:30 pm, Founders' Room, sixth floor, 11 West 53 St., NYC 10019. Feb. 19, **Stefan Moore** and **Claude Beller**, "Access to the Air"; Feb. 26, **Gary Hill**, "Processual Video;" March 4, **John Sturgeon**, "Video: Art as Alchemy;" and March 25, **Nam June Paik**, "Random Access Video." Tickets are free.

INDEPENDENT FILM AND VIDEO AT THE WHITNEY: **Mitchell Kriegman**'s audio project, THE TELEPHONE STORIES, Sat. Mar. 1 through Sun. Mar. 30; five videotapes by **Nam June Paik**, Tues. Feb. 26 through Mar. 2; three films by **Jonas Mekas**, Tues. Mar. 4 through Sun. Mar. 16; and **Jill Godmilow**'s and **Judy Collins**' ANTONIA: A PORTRAIT OF THE WOMAN, Tues. Feb. 5 through Sun. Feb. 10. For more information: (212) 794-0630.

Within the next month, three documentaries by independent producers will explode a myth held sacred by theatre-owners and distributors all over the country. The idea that documentaries are "death to the theatres" is being put to the test with the grand entrance into NYC commercial theatres of **Maxi Cohen and Joel Gold**'s JOE AND MAXI, **Ira Wohl**'s BEST BOY, and **Barry Brown and Glenn Silber**'s THE WAR AT HOME.

BEST BOY, a film by Ira Wohl, opens Feb. 29 at the Sutton, 57th between 2nd and 3rd. and THE WAR AT HOME will be at the **New Yorker I** (2409 Broadway/at 88th St.) starting on March 19. (*See accompanying articles in this issue.*)

JOE AND MAXI, an absorbing drama, focuses on the relationship of a young woman with her father. It explores the world of Joe Cohen, a self-made man, recently widowed as he attempts to rebuild his life in Cape May, N.J. JOE AND MAXI will open at the **Greenwich I Theatre** (97 Greenwich Ave.) on March 14, under the newly renovated theatre's new policy of first-run films.

Maxi excitedly informed us that "The film will continue to run as long as box office grosses are up. This will be an important deal for other independent docs., because if we do well in the first few weeks, more films like this will be booked." She added, "Anyone who wants to help with promotion for the opening should contact me... fast."

CABLE D AIRS INDEPENDENT ISSUES

CABLE D (Manhattan Cable/Teleprompter) presents COMMUNICATION UPDATE, a series on telecommunication issues and the independent producer. The half-hour program will appear twice weekly on Mondays at 5:30 and Wednesday at midnight. The series is produced by Liza Bear and Michael McClard through the Center for New Art Activities.

The upcoming schedule is as follows:

FEB. 4 & 6 — YVONNE RAINER
FEB. 18 & 20 — VICKI GHOLSON
FEB. 25 & 27 — DEE DEE HALLECK, PERRY TEASDALE, on low-power transmission.
MARCH 10 & 12 — WILLIAM WEGMAN
MARCH 17 & 19 — DUNCAN SMITH
MARCH 24 & 26 — STEVEN TORTEN
MARCH 31 & APRIL 2 — RAE SPENCER-CULLEN "23rd Street"
APRIL 7 & 9 — ALEX SUSTEROVIC, "non-alignment"

ALSO ON CABLE D

SATURDAY MARCH 1st, 9:30 — RAPE TRIAL, produced by Italian television, was the first feminist documentary on rape to be broadcast nationally in Italy.

GAYS PULL SHADES ON "WINDOWS"

The National Association of Lesbian and Gay Filmmakers and the National Gay Task Force have joined with other feminist, lesbian and gay organizations in protesting WINDOWS, a feature film from United Artists. Producer Michael Lobell, director Gordon Williw and screenwriter Barry Seigel have produced, under the guise of a "romantic thriller, a film which perpetuates and sensationalizes the most pernicious lies about lesbianism and rape.

The plot features a psychotic lesbian killer who hires a man to rape her best friend with whom she is secretly in love. The equation of lesbianism with psychotic violence is an old and tired stereotype.

The film's treatment of rape is equally unreal. Violence against women has reached epidemic proportions and is still increasing. A congressional subcommittee estimated that rape affects between a quarter and a third of the female population in this country and every woman lives with the threat of rape. The fact is that rape is a crime committed against women by men. The depiction in WINDOWS of rape as a crime instigated by one woman against another is a monstrous lie, a gross misrepresentation of lesbianism and of rape.

It would be cynical to argue that this film portrays only "one sick individual" and not all lesbians; for the fact remains that other, contrasting images of lesbians do not exist in Hollywood films. We think that most viewers will dismiss this distasteful film as an insult to their intelligence. But we have to respond, nonetheless, if only in memory of the pain and discrimination so many of us have suffered because of twisted images of what it means to be a homosexual as perpetuated in films like WINDOWS.

AIVF BOARD MEETS

This month's Board meeting covered a number of issues important to AIVF members.

The first order of business was health insurance for the membership. Len Klaftner spoke to the board about his plan which included a $1000.00 minimum — $10,000.00 limit catastrophe insurance. The board then discussed other plans and decided to hold further discussion until more information could be obtained.

Next the Board discussed the move to new quarters at 625 Broadway. A new space for AIVF offices has been found and shortly the lease will be signed and the move will begin. In order to raise funds for the move, a benefit will be held. The benefit was then discussed.

Alan Mitosky told the Board about this year's Short Film Showcase entries and asked for suggestions to increase the number of films submitted before the next selection was made.

Mark Weiss spoke to the Board about the controversy over the peer panel selections for WNET's Independent Focus series. Weiss said that the coalition formed over the controversy — wherein four of the films the peer panel recommended were not accepted by WNET — is now doing a complete study of WNET programming to see if there are existing audiences being denied.

festivals

FESTIVAL DE TROIS CONTINENTS by Monica Freeman

A new festival was launched in France recently: The FESTIVAL DES TROIS CONTINENTS (December 4-11, 1979) opened in Nantes with selections from Africa, Asia, and Latin America. The festival is a cultural event based on public screenings of both 16mm and 35mm, feature and medium length films. The screenings are followed by discussions with the filmmakers, to bring together and confront, through both fiction and documentary, the social, historical and cultural realities of the various countries on these three continents.

To do this, the festival utilizes four aspects. There is a competition, including entries this year from Algeria, Argentina, Bolivia, India, Iran, Nigeria, Senegal, Mali, and Morocco; an information section of films; and two retrospectives. One retrospective is devoted to the Egyptian filmmaker **Sala Abou Seif**, who was present at the festival. The other is a Black American retrospective devoted to films made by black filmmakers in this country, including the early classics of **Oscar Micheaux**, BODY AND SOUL (1924) and **Clarence Muse**'s BROKEN STRINGS (1940), presented by film historian **Pearl Bowser**.

Others presenting films at Nantes were **Melvin Van Peebles** (who was also on the jury) with his SWEET, SWEETBACK'S BAADASS SONG and DON'T PLAY US CHEAP, **Warrington Hudlin** with STREET CORNER STORIES, **Jackie Shearer** with A MINOR ALTERCATION, **Monica Freeman** with LEARNING THROUGH THE ARTS, and **Valerie Harris** representing Third World Newsreel with the films VARNETTE'S WORLD by Carroll Blue and A DREAM IS WHAT YOU WAKE UP FROM by **Larry Bullard** and **Carolyn Johnson**, and **Udayan Gupta** who assisted the festival with this retrospective selection. Following the festival program, the directors presented their films at the Cinematheque Francaise in Paris.

The eighty or more films at Nantes were well received, with the Black American retrospective being extremely successful with the press and gaining very large audiences. Festival director **Philippe Jalladeau** wants to continue the festival as an annual event, in order to promote film as a means of artistic expression and universal communication to western Europe, where films from Africa, Asia, and Latin America are little known, and to develop invaluable contacts and dialogue between cinema people from these parts of the world. For further information contact: Directeur du Festival des Trois Continents, BP 3306, 44033 NANTES Cedex, France.

FESTIVALS

Video documentaries and documentaries made especially for television, either tape or film, may be submitted for the **SIXTH ANNUAL GLOBAL VILLAGE VIDEO AND TELEVISION DOCUMENTARY FESTIVAL.** For the first time up to $1000 in cash will be awarded. The Deadline for submission is March 1, 1980. For further information contact Charles Addotta at Global Village, 454 Broome Street, NYC 10013. (212) 966-7526.

THE BIRMINGHAM INTERNATIONAL EDUCATIONAL FILM FESTIVAL is now accepting entries for 16mm optical track films and VHS ½" and ¾" video cassettes not more than 40 min. in length, released between Jan. 1978/Jan. 1980. Entry fee — $25 per film; student films, $15. If after Jan. 31 — $30 and $20 respectively. For entry forms, fees and films, Feb. 15, 1980. Please mail films separate from forms and fees. Contact: Birmingham International Educational Film Festival, c/o Alabama Power Co., Box 2641, Birmingham, AL 35291. (205) 323-5341, ext. 3173.

US INDUSTRIAL FILM FESTIVAL 16mm motion pictures, 35mm and 16mm filmstrips, 35mm slide programs, and ¾" video cassettes. Entry deadline is March 1, 1980. Contact: U.S. Industrial Film Festival, 841 N. Addison Ave., Elmhurst, IL 60126. (312) 834-7773.

Film entries are now being accepted for **THE FOURTH ANNUAL INTERNATIONAL REHABILITATION FILM FESTIVAL**, to be held May 21-23, 1980 at the Fordham University at Lincoln Center in NYC. The competition is open to 16mm films and ¾" videocassettes (NTSC only) relating to medical and social aspects of physical or mental disability. There is no limit on length or release dates. The deadline for entries of films in English or English subtitles is March 15, 1980. The deadline for films in other languages is February 15, 1980. Entry fees are on a sliding scale dependent on film length. Entry information and entry forms may be obtained by writing: Film Festival, Fs, Rehabfilm, 20 West 40th St., New York, NY 10018.

THE INTERNATIONAL FESTIVAL OF MOUNTAIN AND EXPLORATION FILMS, "Citta di Trento", will take place from the 27th of April to the 3rd of May, 1980. 35 and 16mm feature or documentary films can be entered. (Films produced before 1978 will not be accepted.) All films must reach the Festival Director by March 20, 1980. For details and regulations write: Piero Zanoto, Director, Film Festival Montagna-Espbrazione "Citta di Trento", 38100 Trento, Italy, Casella postale 563.

FESTIVALS

THE THIRD ANNUAL ATLANTA INDEPENDENT FILM AND VIDEO FESTIVAL will be held April 12-15, and is open to works in S8, 16 and ¾" video cassettes. Entry deadline is March 9, 1980. Write: AIFVF, Image Film/Video Center, 972 Peachtree St., Suite 213, Atlanta, GA 30309.

1980 TORONTO SUPER 8 FILM FESTIVAL will be held May 16, 17 and 18. Deadline for submission of S8 films is May 1st (must be accompanied by entry blank). For more information, write Toronto S8 Film Festival, Box 7109 Postal Station A, Toronto M5W 1X8, Ontario, Canada.

14TH ANNUAL KENYON FILM FESTIVAL will take place April 11-13 in Gambier, OH. Entry information due by March 25, films by April 1, $5 entry fee. 16 op. or silent films only. Contact: Kenyon Film Festival 80, Kenyon College, Box 17, Gambier, OH 43022.

11TH ANNUAL BALTIMORE INTERNATIONAL FILM FESTIVAL is open to 16mm films made in the past two years. Cash prizes and $1.25/m for every film screened. Entry fee $10-20. Deadline for submission is March 15, and Festival will take place May 1-14. Contact: Festival, Baltimore Film Forum, Room 401, 516 North Charles St., Baltimore, MD 21201.

1980 ATHENS INTERNATIONAL FILM FESTIVAL will be held April 15-May 4, with a March 31 deadline. Open to all 35, 16 and S8 films in the categories of feature, short story, animation, experimental and documentary. For further information, write: Festival, Box 388, Athens, OH 45701.

THE THIRD INTERNATIONAL ANIMATION FESTIVAL, sponsored by the Canadian Film Institute, will be held in Ottawa, Canada at the National Art Centre from Aug. 25th to Aug. 30th, 1980. For the first time, electronic and computer animation will play a major role in the Festival agenda. For more information contact Kelly O'Brien or Frederick Manter at: "OTTAWA '80", c/o The Canadian Film Institute 1105-75 Albert St., Ottawa, Ontario, KIP 5E7 Canada.

6TH ANNUAL ITHACA VIDEO FESTIVAL. ½" or ¾" tapes not exceeding 30 min. in length. Selected tapes tour museums and media centers around the country; one-time $100 rental fee to producers. Deadline for entries is March 1. Contact: Ithaca Video Projects, 328 State St., Ithaca, NY 14850.

TULE, The Cuna Indians of San Blas

by Lillian Jimenez

I was sitting on a dilapidated ferryboat in the middle of the ocean when the motor died. A storm was brewing. Waves licked at the sides of the boat, causing it to totter ominously. Before long the boat went into a tailspin, creating a whilrpool that began to suck it under. My thoughts were racing as fast as my heart: "I can't swim that well...the waves are high...I'll tire before I get to the shore...I don't speak Kuna (the language of 95% of the ferry's crew)...I don't want to die..." Ethel Velez, co-producer of **Tule**, the video documentary we were trying to make on the San Blas Kuna Indians, began to get seasick. I was sitting next to the railing, holding onto my bench for dear life, when Ethel started to sway violently: if she fell over the side, only I could grab her.

"Jesus Christ", I thought, "She's an ex-surfer. I learned to swim at Orchard Beach, where the sludge keeps you afloat!". I compromised and held onto her and the railing at the same time. Edin Velez, co-producer and director of **Tule**, was on the verge of quiet hysteria. He couldn't swim a stroke. As the boat began to really lurch, Ethel shrieked, "The equipment!" They both ran into the hold, where women and children were crying and being very sick. While they were securing the equipment, I was developing a full-fledged asthma attack. I tried to talk myself out of it, knowing that if I let go completely, I would lapse into total hysteria.

Just as we thought the boat was going to capsize, the motor kicked over and we chugged toward the closest island. Later, en route to Panama City, the pilot instructed us to watch out for incoming planes. There had recently been a number of midair collisions and he was unable to communicate with incoming flights; his sole radio contact was with ground control. We looked at each other and realized that we might never see home again.

While working together at Young Filmakers/Video Arts, Edin and I had discussed collaboration on his project on the Kuna Indians. We originally believed that they were matriarchal, and wouldn't it be wonderful to document a society where women play such dominant roles? So Edin and Ethel flew down to the island of Ustupo and began the work. Because I was unable to leave my work at Third World Newsreel for a long period of time, I went down for only two weeks. Just before I was to leave, Edin called to say that the Ustupo airstrip had been completely washed out by the rainy season. I would have to take a boat ride from the island of Maimitupo to Ustopuo. "Sure, so what's a little boat ride?"

I have always been criticized for overburdening myself with clothes and luggage, and this time was no exception. Armed with a Beaulieu 2000 to document the production, loads of film, and clothes to dress an army I



arrived in Panama city. I never made it to Mamitupo the first day; the flights were cancelled due to the rain. The second day my luggage and I were separated at the airport, where I had arrived at 4:30 in the morning. After a harrowing flight, I was deposited in the middle of a clearing. One other passenger disembarked with me, but he quickly disappeared into the jungle.

After a while I was escorted to the dock where my transportation to Ustupo was waiting. It was a hugh dugout canoe with a small outboard motor attached to it. There was this enormous piece of pink plastic in the middle of the canoe. I kept asking them what it was for, and they kept laughing and telling me I would soon find out. As we headed out to open seas, I asked, "Sirs, are there any sharks or large fish in these waters?" They pealed into laughter and informed me that the sharks were not longer than ten feet. Though I consider myself an atheist, my Catholic upbringing kept me chanting, "Jesus, Mary, Joseph...Jesus, Mary, Joseph." I had never in my life been out in the open seas in a canoe.

The first night there I slept on a bed infested with bedbugs. There was an earthquake in the middle of the second night. the rest of the trip was spent absorbing the tranquility of the Kuna people. We would wake up at 4:30 a.m. to shoot the early morning scenes. It was eerily beautiful to see women rowing in the dawn, the huts lit from the breakfast fires and the island slowly coming to life. It was a feeling I won't ever forget. With our equipment covered with plastic to protect it from humidity, we videotaped all over the island and in the jungle on the mainland. The night before we left we were taken again to the Congress House, and bade an emotional farewell; as we left, the men applauded us.

The Kuna are no longer a matriarchal society, though there are definite vestiges. Women play a vital role in the economic life; female children are revered more than male children; both women and men work very hard. Although there are job distinctions based on sex, they operate as a collective. In the tape, we did not touch on the fact that their self-imposed isolation is slowly being eroded by commercial tourism. Panama, which has jurisdiction over the islands, is touting the Kuna Indians and Ustupo as a vacation attraction. In Panama City we saw Kunas selling their *molas* (reverse applique squares of brilliantly designed cloth) to tourist centers for a fraction of the resale price. **Tule** was meant to be representational of the beauty of the people. I hope that when the Kuna see it, they will understand just how marvelous we think they are.

NOTICES

BUY/RENT/SELL

FOR SALE: Bolex SBM w/16-100 Vari Switar, 1.9 zoom lens, in MINT condition w/many extras. Retail cost is over $2100, I'm asking $1200. Call Steve at (212) 545-5108.

FOR SALE: BOLEX RX 3 like new, $400. Pan Cinor zoom f2 with reflex finder 17-85mm, split-field range finder, C or RX mount, $300. Write Filmmakers Workshop, Box 40, NYC 10038.

FOR SALE: 1610 Sony Video Camera, JVC 3800, Akai cc 150 Color Camera. Call (212) 486-9020.

FOR SALE: Bolex Rex 3, 10mm Switar RX lens, 25mm Cine Ektar, 10mm Cine Ektar, Quickset Tripod IV, Craig s/8 ed. Call: (212) 989-7184.

FOR SALE: Miller Pro Fluid Head Tri-Pod. Standard legs, case, Hi-hat, Ronford Spreaders. Excellent condition. $600. Call Peter at (212) 736-3887.

FOR SALE: 1 synchronizer (16mm) with 4 gauge, footage and frame counters and 1 soundhead, ($200). Also 1 director's viewfinder, burns and sawyer ($140). Call: Sebastian at (212) 749-3610. Weekdays after 7pm.

WANTED: Lighting equipment of any kind. Call: Josh Karan (212) 642-1112.

FOR RENT: 40x50′ studio space, suitable for filmmaking. Includes office space, separate general purpose rooms. Very low cost, negotiable. Call (516) 626-3019.

FOR SALE: Playback deck, Sony SLO 320 ½″ Betamax record playback, color, industrial model. Only 3 months old. Asking $800. Can use for rough cuts in ¾″ editing. Contact: Tom Bowes, The Kitchen, (212) 925-3615.

YOUNG FILMAKERS/VIDEO ARTS: will initiate a PORTABLE VIDEO LOAN PROGRAM, starting Feb. 1980. Resources include color camera, ¾″ deck and accessories, and a professional technician. For details contact YF/VA, 4 Rivington St., NYC 10002, (212) 673-9361.

FOR SALE: NEW, never used, Ediquip **REWINDS** with shafts for 4 reels. $50 or Best Offer. Also, entire published volume of **Filmmaker**s **Newsletter** (1967-79) and several yrs. worth of other film periodicals, all available at negotiable prices. CONTACT: Julian Rubenstein, 590 West End Ave., NY, NY 10024. Tel. # (212) 799-7265.

OPPORTUNITIES/GIGS/ APPRENTICESHIPS

HELP WANTED: Sound person to collaborate on an article about low-budget sound, as guest-columnist. Write: Sol Rubin, Box 40, NYC 10038.

HELP WANTED: Cable technician (CMX Editor) at Synapse Video Center, Syracuse Univ. Full university benefits; salary negotiable: minimum $4.00/hr. Contact: Henry Baker at Synapse Video Center, 103 College Pl., Syracuse, NY 13210; or call (315) 423-3100.

HELP WANTED: Audio-Visual Equipment Manager at Rutgers Univ. position available. Must have Bachelor's degree plus experience in servicing and use of 16, S8, ½″ and ¾″ video equipment. Salary $11,582. Write: Rutgers, Division of Personnel, New Brunswick, NJ 08903.

WANTED: Partner to collaborate on comedic screenplays with. A knowledge of screenwriting technique preferred. Please call (212) 877-4262 before 11pm.

NYU SEEKS VIDEO TECHNICIAN: to be responsible for repair and maintenance of Sony helical-scan videotape equipment. Send resume to NYU, Graduate Institute of Film and TV, attn: Vito Brunetti, 40 East 7th St., NYC, 10003.

WORK WANTED: Gaffer with lights and cables will negotiate rate according to budget. Contact: Josh Karan at (212) 642-1112.

WORK WANTED: Soundperson with Nagra 4.2L available for work. Call: (212) 486-9020.

WORK WANTED: Actor available for work. Call (212) 478-7504, before 11am or after 6pm for resume and picture.

WORK WANTED: as P.A. in film/video. Presently working on feature film, also experience as intern at Manhattan Cable. Contact: Robert Sharpe, 342 West 71st St., NYC 10023, or call (212) TR 3-5999.

WORK WANTED: Editing or assistant editing work on documentaries or educational films. Proficient in all aspects of post-production. Contact: David Dresher, 50 MacDougal #9, NYC 10012 or call (212) 228-9128.

EXPERIENCED NEGATIVE MATCHING: Quick, clean cut, low prices. B/W, color, or negative reversal. Call Pola Rapaport: (212) 431-3773.

WORK WANTED: Michael Angelo, Jr. seeks PA job or any type of production work leading to production manager position for completion of his degree. Write: Box 25, Andrews Memorial Drive, Rochester, NY 14623. (715) 475-4391.

POSITIONS AVAILABLE: Film production company seeks multi-talented experienced crew preferably with own equipment for grant-funded 16mm documentary series to begin production fall 1980. Positions: Cameraman, Assistant Cameraman, Sound, Production Manager, Editor, Assistant Editor. Send resumes to: Low Sulphur Productions, 355 West 85th St., NYC 10024.

POSITION AVAILABLE: Film Technician-Repair. Temple Univ. is seeking qualified maintenance repair person for the Film Program. Responsibilities include routine maintenance and repair on 16mm cameras, film sound, editing, auxiliary equipment and overseeing repairs by outside vendors. Candidates should have good organizational and technical skills. Salary, benefits excellent, including tuition remission. Send resume and salary history in confidence to: Ellen Scheitrum, Temple Univ., Room 203 University Services Building, 1601 N. Broad St., Philadelphia, PA 19122, (215) 787-7175.

VIDEO COORDINATOR/LIBRARIAN: Responsible for operation of a community resource center; production and editing; conducting training sessions in video production skills, exper. in community group process; programming film, photography, video; writing and implementing grant proposals. Send letter and resume to: Lillian R. Katz, Media Port Services, Pt. Washington Public Library, 245 Main St., Pt. Washington, NY 11050.

FUNDS/RESOURCES

POST PRODUCTION GRANTS are available from Synapse to independents who want to edit work for broadcast. Proposals should be sent to: Synapse, Syracuse Univ., 103 College Pl., Syracuse, NY 13210.

CINETUDES FILM PRODUCTION: editing and post-production facilities available. Fully equipped rooms, 24-hour access in security building. 6-plate Steenbeck, 6-plate Moviola flatbed,

sound transfers from ¼" to 16mm mag, narration recording, sound effects library, interlock screening room available. Contact: Cinetudes Film Productions, 377 Broadway, NYC 10013. (212) 966-4600.

FILM RESEARCH SERVICE: Media Works, Inc. will locate stock footage for your next production. Access to extensive stock footage by government agencies, associations, etc. Complete services — research, previewing, reproduction, and delivery. Tell us your needs — we'll find the footage. Media Works, Inc. Box 57269, Wash. D.C. 20037.

FILMS WANTED

NEW COMMUNITY CINEMA is interested in updating files on filmmakers, and would like to receive information from filmmakers about themselves and their work and if work is available to preview. Send info to: New Community Cinema, Box 498, Huntington, NY 11743. Attention, Steven Davidson.

CRM/MCGRAW-HILL is seeking completed 16mm films to distribute on a royalty basis to the non-theatric, educational and/or business markets. Films can be on any subject for any age if they are of value in the classroom or business training situations. Write to: Ms. S. Rose, Acquiring Editor, CRM/McGraw-Hill, 110 15th St., Del Mar, CA 92014.

BF/VF SEEKING FILMS AND VIDEOTAPES to present in monthly series starting Feb. 1980. All works will be considered for broadcast at local television stations. BF/VF is presently negotiating with several of these stations for broadcast in the Spring. Contact: Irwin Friman at (617) 254-1616.

KDBI-TV, a public station in Boulder, CO is organizing a cooperative to distribute independent work to public television. The Independent Film and Video Distribution Center will acquire works by independent producers, create broadcast length packages of works of similar subject or genre, and market the packages to the PBS stations. The amount of income from a package will depend on the number of stations that buy it, and the producers' share will be 75% of gross revenue, minus the cost of satellite time to feed programs to the stations. Descriptions of work and inquiries on the IFVDC are welcome at Front Range Educational Media Corp., Box 4262, Boulder, CO 80306.

CENTER SCREEN AND WGBH: want films and tapes for intermission spots on WGBH. Rates for local broadcast are on a sliding scale from $100 to $85 per minute. Works selected for this initial group will be offered to national and regional PBS systems shortly, with additional rates paid. Local broadcast will begin in early 1980. To submit work, please send films or videotapes to: "Brief Encounters" project. CENTER SCREEN Inc., 18 Vassar St., 20B-126, Cambridge, MA 02139. Works will be sent back within 10 days. Deadline is Jan 31, 1980. Any questions, contact CENTER SCREEN Director Barry Levine, (617) 494-0201.

FRENCH FILM COMPANY: interested in acquiring independent films: features, animation, documentary, and children's films. Company owns theatres in Paris. Contact: Eva Mekler, 28 East 10th St., New York, NY 10003, (212) 777-3055 or (212) 724-7400.

FILMS WANTED BY CINE: a non-profit organization that selects independent films for international festivals, attempting to match films with festivals. Selection is done by regional juries. Contact CINE, 1201 16th St., NW, Washington, D.C. 20036, (202) 785-1136.

WNET-TV: is presently seeking films for acquisition that highlight events of the 1960's or rites of passage from adolescence to adulthood. Contact: Liz Oliver, Program Acquisitions, WNET, 356 W. 58th St., NYC, 10019.

BLACK ENTERTAINMENT TELEVISION: is in the process of establishing a network to exhibit Black TV programming that it acquires to cable TV subscribers across the country. BET is interested in licensing Black programming (tape/film) for exhibition on an advertiser-supported basis, particularly entertainment-type programming, including "docu-drama", rather than educational or politically oriented programs. For info, contact: Bob Johnson, Pres., BET, 3544 Brandywine St., NW, Washington, DC 20008, (202) 457-6776.

CENSORSHIP? We need short (5-30 min) films and tapes (¾") which deal with censorship or freedom and restraint in American Society. Also, we need short films/tapes dealing with industrial waste/work/quality of life. The material we seek will be used in an interactive cable experiment in Pennsylvania. If you have pertinent tape or film, please send description/costs/rights information to: E. F. Churchill, Pennsylvania State Univ., Capitol Campus, Middletown, PA 17057 or call (717) 783-6197.

METROMEDIA TELEVISION is accepting proposals for a series of specials on themes pertinent to the communities served by their 7 stations: WNEW New York, KTTV Los Angeles, WXIX Cincinnati, and KMBC Kansas City. Producers are invited to contact the program director of the Metromedia affiliate in their area, or write: Richard Ballinger, Director of Programming, Metromedia TV Inc., 485 Lexington Avenue, NY NY 10017; (212) 682-9100.

WORKSHOPS/SEMINARS/CONFERENCES

RIVER CITY FILM CONFERENCE will be held March 7-9 in Omaha. Dedicated to previewing the short film to a Midwestern audience. Special guests. To register, write: RCFC, Box 14232, Omaha, NE 68124.

VISITING LECTURESHIPS IN FILM for filmmakers and film scholars. One semester term of teaching, seminars and workshops, heavily instructional. For more information write: R. J. Lewis, Chairman, Film Dept., San Francisco State Univ., 1600 Holloway Ave., S.F., CA 94132.

OPEN CHANNELS is a three-year NEH Learning Museum Program presented by The Museum of Broadcasting. Seven evening lecture courses of six classes each, on aspects of broadcasting, designed for the general public as well as experts. Course subjects include "TV as a Visual Art", "Broadcasting's Fight for Freedom", "Fact, Fiction and Documentation." OPEN CHANNELS courses are open to all by advance mail registration. Students can arrange academic credit. Single admissions ($5) may be purchased at the door. For more information call 752-4682.

PROMOTION ON A SHOESTRING: A ten-week intensive workshop for anyone who has anything to publicize, advertise or dramatize on a tight budget. Conducted by Victoria Lucas and Helen Kruger. For more information call (212) 489-8008 or 243-1661.

ADVANCED TV STUDIO PRODUCTION course to be offered at YF/VA: geared toward broadcast-quality color production. YF/VA video course or comparable training required; also resume, work sample and interview. 12 sessions, Thur. 6-10pm, 2/28 through 5/15. $100. Class limited to 15 students.

PORTABLE VIDEO PRODUCTION course also at YF/VA. Comprehensive hands-on introduction to all phases of ½" b/w video. All equipment provided; scholarship aid availble. Application, interview required. 12 sessions, Mon. 6-10pm, 3/10 through 5/27. $300. Limited to 15 students.

SOUND RECORDING WORKSHOP course also at YF/VA. To upgrade sound recording skills of f/v professionals. 2 sessions, Sat. 3/22 and Sun. 3/23, 1-6pm. $100 if paid in full before 3/7; $115 thereafter. Limited to 12 students. For more

information on these 3 courses, contact Young Filmmakers/Video Arts, 4 Rivington St., NYC 10002, (212) 673-9361.

THE INDEPENDENT PRODUCER presented by YF/VA in March, will be a series of discussions about producing for film and television. Guests will include Frederick Wiseman, on "Producing the Independent Documentary", and Michael Hausman, on "Producing the Independent Narrative". Other topics will include "The Independent Producer and Commercial Television" and "The Independent Producer and Cable TV". For more information contact YF/VA, 4 Rivington St., NYC 10002, (212) 673-9361.

CMX COMPUTER EDITING, a course given on new 340X Expanded Keyboard. Learn the basics of operating the CMX system through intensive, hands-on instruction. Previous ¾" video editing experience required. For more information Call: (212) 966-4510, Downtown Community Television Center.

WOMEN MAKE MOVIES will offer five workshops starting the first week in March: Basic 16mm filmmaking, Basic ½" video production, Basic Animation, a workshop on Feminist Aesthetics, and a film/discussion series on the history of social documentary film. For further information call Women make Movies at 929-6477.

TRIMS AND GLITCHES

NEGATIVE MATCHING: A quick, clean cut at low prices. All 16mm and 35mm stocks. (References available). Call: (212) 749-3610.

MEDIA BUS INC: video editing facilities for artists and producers (Non-commercial). Beta, ½" and ¾" to Sony 2860. Dubbing, titling, proc amp, RM 430, audio mixing. $15/hr with engineer. Call: (914) 679-7739, Woodstock, NY.

COMPLETE EDITING FACILITIES: available (including a 6-plate Steenbeck). Also complete sound transfer equipment. Call: (212) 486-9020.

ELECTRONIC ARTS INTERMIX'S NEW CATALOGUE, VIDEOCASSETTE FORMAT: now available to educational and cultural institutions. Also available is the new print catalogue, which contains descriptions of sixty-nine programs made by Indie video artist-producers. Included is a listing of all 160 programs distributed by EAI. Print catalogue is available without charge to educational and cultural institutions on request. WRITE US ON YOUR INSTITUTIONAL LETTERHEAD, TO: 84 Fifth Ave., NYC 10011.

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PUBLICATIONS

THE NEW FILM AND VIDEO MAKERS DIRECTORY, Second Edition: available for $5/copy. This expanded, updated DIRECTORY includes a complete index to thousands of film and video makers, as well as institutions, organizations, museums, universities, media centers and distributors involved with independent film and video in the U.S. and abroad. An organization profile (equipment facilities and policies) is provided for many institutions. Please include check (payable to "Carnegie Institute") with your order. Special rates that include both a copy of the DIRECTORY and a subscription to the TRAVEL SHEET are $6/yearly in the U.S., and $12/yearly airmail abroad. Contact: Carnegie Institute — Film Section, Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213.

EDUCATIONAL AND INDUSTRIAL TELEVISION: researched pieces, together with news columns and items on everything from distribution to prompting devices and cheap ways to jazz up titles, may make the annual $15 (12 issues) worthwhile for independents. Write for "E and I TV" at C.S. Tepfer Publishing Co., Inc., 51 Sugar Hollow Rd., Danbury, CT 06810.

THE INDEPENDENT FILM-VIDEO GUIDE: a new quarterly to aid librarians, educators, A/V departments and others order independently produced programs. Issues will list about 250 titles, and cost $10 per year. Contact: Educational Film Library Assn., 43 West 61st St., NYC 10023.

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From VIEWMASTER

By George Griffen

the Independent

MARCH 1980



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The viewpoints expressed herein are not intended to reflect the opinion of the Board of Directors — they are as diversified as our member and staff contributors.

We welcome your response in the form of letters, reviews, articles or suggestions. As time and space are of the essence we can't guarantee publication. Please send your material to THE INDEPENDENT, 625 Broadway, 9th Floor, NY, NY 10012. If you'd like your material returned to you please enclose a self-addressed stamped envelope.

NOTE: All submissions to newsletter due by the 15th of month preceding publication, preferrably earlier.

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☐ **AIVF STAFF MEMBERS:** Alan Jacobs, Executive Director; Leslie Tonkonow, Assistant Director; Judith Ray, Public Information Coordinator; Alan Mitosky, Short Film Showcase Project Administrator; Nancy Gerstman, Short Film Showcase Administrative Assistant; John Rice, Media Awareness Project Director; Media Works: Lillian Jimenez, Project Director; Bob Wiegand, Executive Producer; Karen Brinkman, Project Coordinator; Frances Platt, Project Coordinator.

COVER: AMERICA LOST AND FOUND — Lance Bird and Tom Johnson

BOARD NOTES

The Feb. 5th AIVF/FIVF Board meeting evaluated two health plans for the membership and reviewed the procedures for Short Film Showcase, resolving that past and future SFS winners be allowed to participate equally in all SFS competitions, that special solicitation be extended to minority producers, and that solicitation be as broad as possible. Nominating procedures were designed and recommended for upcoming Board elections.

On February 9th, a few days after its regular monthly meeting, the FIVF Board met for a full day to review its national structure. The Board was responding to an increasing national membership, governed by a Board whose directors are based in New York City. Presentations identifying the needs and concerns of regional film and video makers were heard from Glenn Silber, Madison, Wisconsin, and Barbara Zheutlin, Los Angeles, California.

The FIVF Board resolved to create, on a preliminary basis, regional representatives who will facilitate development of FIVF membership in their region and provide a live, two-way channel between that membership and the FIVF Board.

AIVF/FIVF BOARD MEMBERS: Executive Committee — Matthew Clarke, Treasurer; Pablo Figueroa; Dee Dee Halleck; Alan Jacobs, Ex Officio. Stew Bird; Jeff Byrd (AIVF only); Maxi Cohen; Monica Freeman, Vice-President; Manny Kirchheimer; Kathy Kline, Chairperson; Kitty Morgan; Jane Morrison, President; Elliot Noyes, Secretary; Ted Timreck.

BOARD MEETINGS are held monthly at AIVF, 625 Broadway, 9th Floor, and are open to the public. The next two meetings are scheduled for Tuesday, April 1st and Tuesday, May 6th. Both will start promptly at 8:00 pm. Dates and times are subject to last minute changes, so please call (212) 473-3400 to confirm.

IT'S TIME TO RENEW

Your membership in AIVF has expired, and this issue of THE INDEPENDENT will be your last unless you renew immediately. Board elections are coming up in April and your votes won't count unless your memberships are current. Your membership in AIVF means a show of support for a healthy Independent community. So don't let your membership lapse — we need each other! To join or renew, send your check for $20.00 (New York City residents). $15.00 (individuals outside NYC) or $40.00 (institutions) to our **new address** at:

AIVF
625 Broadway, 9th Floor
New York, NY 10012

or call our **new telephone number:** (212) 473-3400 for additional information.

correspondence

THE INDEPENDENT REGRETS

It seems every few months or so I somehow "lose" another film in the pages of "The Independent". I am referring to p. 18 of the December/January issue and the attribution of "Finally Got the News" to Stew Bird. The credits of course read alphabetically, Stew Bird, Peter Gessner, and Rene Lichtman.

In the cuthroat world of indie production, this is bad form, and unfair to Rene who works in a paint factory in Detroit, and to me, living out here three thousand miles from the world of grants, PBS, WNET etc. Sorry if I sound pissed, but I am.

I was unaware that FGTN was submitted to Independent Focus, but as to their contention that it is "dated" I suppose one could argue that they themselves are sponsoring an update with "Rising Up in Motor City". But I'd rather not make that point, because that's to play their balanced journalistic game. Obviously, their stance is ultimately a political one, and that's where they should be taken on.

Yours for truth in cinema,

Peter Gessner

LIZ OLIVER REPLIES

To the Editor:

Richard Berkowitz's editorial concerning INDEPENDENT FOCUS, which appeared in the December/January issue of The Independent, ignored significant and noteworthy facts.

Within just three seasons, INDEPENDENT FOCUS has aired more than seventy (70) independent films and tapes, all television premiers of works not originally produced for television. In this series Thirteen has broadcast both works by veteran independent producers, and first films by relative unknowns. Documentaries have covered a broad spectrum of subjects including the Japanese-American experience during WWII ("Uprooted!" by Donald and Susan Rundstrom); the effects of Agent Orange on Vietnam Veterans (Jody Eisemann's "War Shadows"), growing old in America (Cinda Firestone's "Retirement" and "South Beach"), portraits of spirited and talented individuals (Susan Wengraf's "Love It Like A Fool"), family profiles (Alfred Guzzetti's "Family Portrait Sittings"), small-time boxers, (Augie Cinquegrana's "Goodnight Miss Ann"). INDEPENDENT FOCUS has presented such varied dramatic works as Karen Arthur's "Legacy," Jan Egleson's "Billy In the Lowlands," "Loose Ends" by David Morris and Victoria Wozniak, and Mark Rappaport's "Scenic Route." We will have also aired such humorous works as Stan Woodward's "It's Grits," Michael Wiese's "Hardware Wars," and Michael O'Connell's "Model Railroading Unlimited."

Nor is INDEPENDENT FOCUS by any means the only avenue at WNET for presenting independent work locally on Thirteen. In addition there is the TV Lab's unique series VIDEO AND FILM REVIEW, which is coming upon its seventh season; the Lab's Artists-in-Residence program, as well as the many projects for which Thirteen's Lab has provided production support.

WNET also has developed thematic series which provide a means of further utilizing independent work. THE SIXTIES LEGACY, which aired this past summer, included many independent works such as Emil de Antonio's "Underground" (interviews with the Weather Underground), Peter Rosen's "Bright College Years" (student activism), "The Season's Change" (documenting the demonstrations at the 1968 Chicago Democratic Convention). We have just finished airing a series of prime time specials relating to New York City neighborhoods, including Third World Newsreel's "The People's Firehouse #1," about a Brooklyn community's fight to keep their firehouse; Donald Schwartz's "Louie," the story of an elderly shopkeeper in Greenwich Village who helps young boys in trouble; Bob Machover's "Collection and Disposal," about garbage collection and dumping in Staten Island. All these are in addition to the WNET TV Lab's work nationally with the Independent Documentary Fund, the numerous local special presentations and the many films WNET has supported for national presentation on PBS. Regarding the latter, WNET has consistently supported efforts to convince CPB to fund the acquisitions at higher rates to the producers.

What is obvious from this partial list is there is the range of subjects, means of access, and numbers of filmmakes who have worked with or whose works have been seen on the station, and that these works are designed to appeal to diverse audiences. In his editorial, Mr. Berkowitz noted that the latter point was a special challenge to this year's advisory panel for INDEPENDENT FOCUS. And, it was a challenge well met. A look at the films included in this series shows significant representation of films for and by the constituencies Mr. Berkowitz himself singled out, such as "Loisaida" by Beni Matias and Marci Reaven, "Tule" by Edin Velez, "With Babies and Banners" by Lorraine Gray, "Varnette's World" by Carroll Partott Blue, "Killer of Sheep" by Charles Burnett, "The Flashettes" by Bonnie Friedman, "Jenny" by Virginia Hashii, "Simplemente Jenny" by Helen Solberg-Ladd, "Trnasmagnifican Dambamuality" by Ronald Gray, "Passing Through" by Larry Clark, among others.

In addition, to insure that various communities were aware of the WNET broadcasts which might be of special interest to them, Thirteen's Community and Government Affairs Department mailed community alert bulletins to neighborhood and professional

newsletters, community organizations and leaders. In collaboration with the producers, we have been planning special screenings for relevant community organizations. We have also assisted filmmakers with mailings of their own. This effort complements our Public Information Department's press kit which included detailed program notes (available to viewers); press previews and follow-up calls to the press; highlights in WNET's regular calendar ads; a special article in Thirteen's February membership magazine; plus on-air promos aimed at the general viewing audience.

INDEPENDENT FOCUS has not shied away from films which take a strong or controversial position on a particular subject. Two such films included this season are "Controlling Interest" and "Salt of the Earth." Several other films in this season's INDEPENDENT FOCUS also deal with socio-political themes and express strong points of view.

Mr. Berkowitz refers to a 'history' of censoring gay programs at WNET. There is no such history. Not only did WNET contribute completion funding to "Word is Out" and support its national presentation, but that program has been repeated in prime time. Following "Word is Out" WNET had also produced an hour-long special program, "Gays at Work," which examined the recurring problems encountered by gays in the metropolitan area work force, and included viewer call-ins to the studio. We have aired and plan to repeat VISIONS' "War Widows," and will soon be airing Richard Benner's "Outrageous." Mr. Berkowitz also mentioned our editing 'gay moments in non-gay programs,' and then referred to Frank Vitale's "Montreal Main." A part of the scene in question was edited — on the advice of WNET'S legal counsel. Before anything was edited, however, Terry Kemper, last season's Coordinating Producer of INDEPENDENT FOCUS, contacted Mr. Vitale directly. There were no 'subtle' pressures brought to bear, as Mr. Berkowitz alleged. Rather, the concerns were explained to the filmmaker, who was asked directly about the edit, and to which he agreed. Finally, for the record, in this season's series, Wendy Clarke's "Love Tapes," a compilation of short monologues on love, includes what Mr. Berkowitz would probably refer to as a 'gay moment.'

* * *

Regarding the selection process for INDEPENDENT FOCUS, a few facts:

When Marc Weiss was hired as the Coordinating Producer this season, it was with the understanding that he would be working with an advisory group which would assist him in making recommendations to WNET for the series. It was stated from the outset that:

1. the panel's role was advisory
2. that while no film or tape to which any panel member objected would be included. . .
3. . . . final responsibility for the selections remained with the station — a legal responsibility.

It was the Coordinating Producer's role to work with the advisory group, organizing screenings and review sessions. (Incidentally, two of the panelists never showed up for any screenings or meetings, and one panelist appeared only at the opening and closing meetings).

The process was not designed to position Marc as a 'go-between' or 'buffer' as Mr. Berkowitz charged. That belittles the importance of Marc's role. Rather, it was a division of responsibilities which Marc endorsed at that time.

Throughout the screening period Marc and I discussed the films under review. The panel rejected several which I had recommended for inclusion. Mr. Berkowitz's remark that films were 'axed without comment' is a misrepresentation of the facts. Further, films rejected for INDEPENDENT FOCUS do not represent the 'last chance' for broadcast. As I have explained, there are many points of access at the station, and the four films in dispute, "Finally Got the News," "O Povo Organizado," "A Comedy in Six Unnatural Acts," and "The Chicago Maternity Center Story," are currently being reviewed by the program department for possible broadcast use.

It is important to keep in mind that WNET accepted 24 of 28 recommendations by the advisory panel and did not include any works in INDEPENDENT FOCUS which were not recommended through that process.

There is no denying that the process was not perfect — from either the station's or the panel's perspective. But there is also no denying that it was a major step which resulted in a high degree of consensus.

If INDEPENDENT FOCUS is as important as we believe, then resolution of issues, constructive forward movement and a long life should be the goal. Now is the time for a substantive exchange of ideas, for learning from one another. It is time to recognize that good faith efforts have been made, and build upon those efforts and alliances.

As we evaluate this past season and begin plans for next season, I hope and expect tht the independent community will work with us to forward our mutual goals.

Liz Oliver
Manager, Independent Acquisitions
WNET/Thirteen

Congress of the United States

House of Representatives

Washington, D.C. 20515

HENRY A. WAXMAN
24TH DISTRICT, CALIFORNIA

December 13, 1979

Dr. Robben W. Fleming
President, Corporation for Public
Broadcasting
1111 16th Street, N.W.
Washington, D.C. 20036

See *"minimum legal response" published in the Dec./Jan. Independent (Vol. 2/no. 10).*

Dear Dr. Fleming:

I have received a copy of the legal memorandum prepared by Theodore D. Frank, dated September 18, 1979, regarding CPB funding of independent television productions. It discusses at length congressional intent regarding CPB's obligations to allocate funds to independent producers.

I merely wish to comment on the memorandum's reference to my colloquy with Chairman Van Deerlin on the House Floor on July 10, 1978. The purpose of my discussion with the Chairman was to leave no doubt that it was our intent and full expectation that CPB would set aside 50% of its programming funds for products developed by independent producers. Although CPB certainly has statutory discretion in determining the level of funding for independents, it would not be correct to conclude that any lesser figure would be consistent with the legislative history of Section 396(K). I engaged in my colloquy with the Chairman precisely to make the record clear on this point.

Please accept my thanks for this opportunity to share my views on this section of Mr. Frank's memorandum.

With kind regards, I am,

Sincerely,

HENRY A. WAXMAN
Member of Congress

And Now a Word From Lewis Freedman...

(This is the first paper from Lewis Freedman, director of the CPB Program Fund, submitted to the CPB long range planning committee at their Feb. 6th meeting. It is an overview of his general programming projections for the coming years. His affirmative commitment [below] to independent producers is intended specifically for F/Y 81.)

"N.B. Since a substantial amount of money must go directly to independent producers and since a large share of the ongoing programs are station produced, the Program Fund will have to channel almost all of its new funding directly to the independents."

The Program Fund of CPB was created in response to the CPB Board's conclusion that individual program decisions were better made by a Program Director than by the Board. Therefore, they would henceforth provide overall guidelines within which the Director would make decisions. The special province of the Program Fund is the creation of innovative and exciting programs, particularly in those areas where the conventional system of program selection falls short.

There are two or three areas of possible programming glaringly absent from the current schedule: American Drama, American History, American Government, American Art, and American Health. They are absent both on the adult and on the children's level. Before examining the possible steps forward that must be taken in the next two or three years, it would be useful to look toward more distant goals both ideally and realistically.

Our target for American Drama should be a yearly series of plays stretching across 39 weeks and including originals and American classics. This National Television Theater would represent the best talent in Los Angeles and in New York as well as in the regional centers. It would include world drama interpreted by American actors and American directors. Ideally, it would include one full-length play each month with shorter plays the remaining weeks. This National Television Theater would require one year of planning and pre-production at the cost of $300,000 and one year of production before it reaches the air. The final cost would be 24 million dollars.

A second target will be the dramatization of American History. Using actual events as well as literature, the lives of great American men and women and perhaps the entire Saga of America could be told. Ideally, in five years time, the programming schedule for public broadcasting would consist of 7 five-part dramatizations of such material as The Life of George Washington Carver or Will Cather's "O Pioneers". The total cost of such a season realistically will be 15 million dollars.

American Government on the national, state, and local levels has been noticeably absent except through the occasional special. In five years time, it should be possible to program on a regular basis a number of series that would explain to the citizen in an entertaining way how the government works. For example, a series of 13 programs on how to be President of the United States, or how to be a Congressman, or how to be Secretary of State, should be created that would combine general problems with the human interest of particular men and women who have filled those roles. The cost of a series of 30 minute programs for 13 weeks would be 3 million dollars, or 9 million dollars for a season of 39 weeks.

Another approach to American Government is through its processes. For example, in any given year there is a wide variety of decision making, often controversial, which the average citizen rarely understands. A series of programs analyzing the process by which a decision is made in the government, and including the often heated adversary positions, could be presented on a weekly basis. Including an occasional live "Town Meeting of the Air" originating in whatever part of the country most concerned, bringing back to public broadcasting and to its viewers a sense of participation in the national action. The cost would be 3.5 million dollars for 13 weeks.

The current United States commitment to overseas engagements is not fully exploited by public broadcast programming. There are at least two approaches that might be valuable. On the one hand, a series of broadcasts that examined in detail our activity abroad: diplomatic, economic, educational, and military, suggests a series that might be called "Stranger in a Strange Land" and would examine on a weekly basis the various Americans living and working abroad — the diplomat, the engineer, and the military advisor. This series over a period of 13 weeks would cost 3.3 million dollars.

On the other hand, our commitment to defending our international interests, since it has become an urgent problem, suggests a series of programs that explains both political and military realities, ranging from an examination of foreign policy to an analysis of a particular weapons system. This kind of series would enable the viewer to understand the headlines that he sees in the newspapers as well as the policies that are determined by the President and Congress, focusing each week on some particular place in the world where American

stakes are high. This would cost 3.3 million dollars for a 13 part series of one hour's length.

Not last and certainly not least is the opportunity that public broadcasting has to make the government visible: that is to say, to broadcast on a nightly basis the debates and decision making of the Congress of the United States. Although steps have been taken to make available the daily sessions of the House, it is still not yet available to every public broadcasting station on a regular basis. In five years, it could be possible to see and hear regularly both the House and the Senate as well as to have available, for each local station, the particular activity of its own Congressman both on the floor or interviewed in a studio about a particular issue. The cost of this service would be 5 million dollars yearly.

Concerning American Art, there is currently fairly good coverage of the major performance events in New York and occasionally in Los Angeles. What is obviously missing is a chance for the audience to see performances taking place across the country. In the past decades, through the encouragement and assistance of federal and state art councils, there has come into existence a rich variety of artistic adventures which have not yet become visible beyond their local neighborhoods. It is certainly within the mandate of the Program Fund to develop that visibility so that the entire citizenry can share the experiences that range from the Kennedy Center in Washington DC to the Jackson Mississippi Opera Company. This series of specials, however, could be far beyond the formally organized arts and might include various regional events which regularly take place and which range from the Congress of Native Americans in the Southwest to the Autumn Fairs in New England. A series of weekly specials, sometimes broadcast live, would cost 12 million dollars yearly.

The non-performing arts are rarely programmed but offer a rich part of the American experience that could serve both to broaden the understanding of the spectator while encouraging the artists themselves. Although there have been sporadic specials and occasional low-key series dealing with a particular museum or a certain artist, there has never been a fully endowed and fully thought through organization of this material. It is possible in five years, then, to imagine a weekly series of programs in a museum without walls, that could make the artistic life of America a part of the consciousness of all citizens. This national museum would take advantage of, as well as publicize, events like the National Sculpture Show in Washington DC and as little known as the Arts and Crafts Fair of a Mexican-American Barrio or a Shaker community. It would range from the highest art in the National Gallery to the popular folk art in which this country is so rich. A series of 39 one hour programs would cost 9 million dollars.

The sciences are rather well served at present. Various funding has made available the NATIONAL GEOGRAPHIC specials, COSMOS, NOVA, 1-2-3 CONTACT, and soon ODYSSEY. What seems to be lacking, however, is both the exploration of the purer scientific researches that take place each year having continuing impact on our lives and also the simple explorations of the electronic and mechanical world we live in. At least two series are possible: "EXPERIMENT" — which follows a particular scientist and his team from the inception to the completion of whatever experiment he has decided to work on, and "EUREKA" — a series of programs that explains everything from the zipper to the picture that comes back to us from Mars. A consistent programming effort on these two levels providing a weekly 30 minute program over the course of one year would cost 6 million dollars.

There is an area of programming that is hard to place within the traditional subdivision. It concerns the individual and his daily problems: how to get a job, how to save money, how to make a decision at the supermarket, how to fight City Hall, and the thousand other problems that most people do not know how to solve. Some of these subjects deserve to be treated nationally; many of them are local. It should become normal procedure for the Program Fund to stimulate the local level of programming. A strong local show can serve as an example to other local stations. Secondly, a potentially national program idea can be tried out and developed on the local level without too great an expenditure of funds. Thirdly, it is on this local level that writers, directors, and producers can be trained. Lastly, local programs provide the best possible farm-league for discovering on-the-air talent. Therefore, in five years time it should be automatically assumed that the Program Fund will underwrite at least 5 thirteen-week local series each year. The cost would be 5 million dollars.

All the above general programs will include the interests and concerns of minorities. It is still necessary, however, to create programs which stress their achievements and which will contribute to a better understanding by the general audience. For example, a series of 1 hour programs called "Woman of the Week" would allow public broadcasting to focus on a wide range of achievements in the fields that are not necessarily celebrated. The candidates would be congresswomen and athletes; but more often they would be teachers, engineers, soldiers, and lawyers. This series would cost 9 million dollars. In addition, the Program Fund will seek to stimulate programs on a local level dealing specifically with minority issues and aiming at the minority audience.

After the enormous impetus given to children's programming by CTW, public broadcasting has failed to come up with ideas as striking and successful as SESAME STREET. It is the obligation of the Fund to work toward the creation of a steady flow of strong children's programming both in school and out of school and aimed at pre-schoolers, in-schoolers, and high schoolers. The Children's Television Workshop needed 8 million dollars 12 years ago to create a 1 hour program year-round. It would need between 15 and 20 million dollars now to accomplish the same objective. It is estimated that five years from now public broadcasting will need between 22 and 30 million dollars to provide a one hour daily program year-round, on the highest level of quality. Occasional children's special at

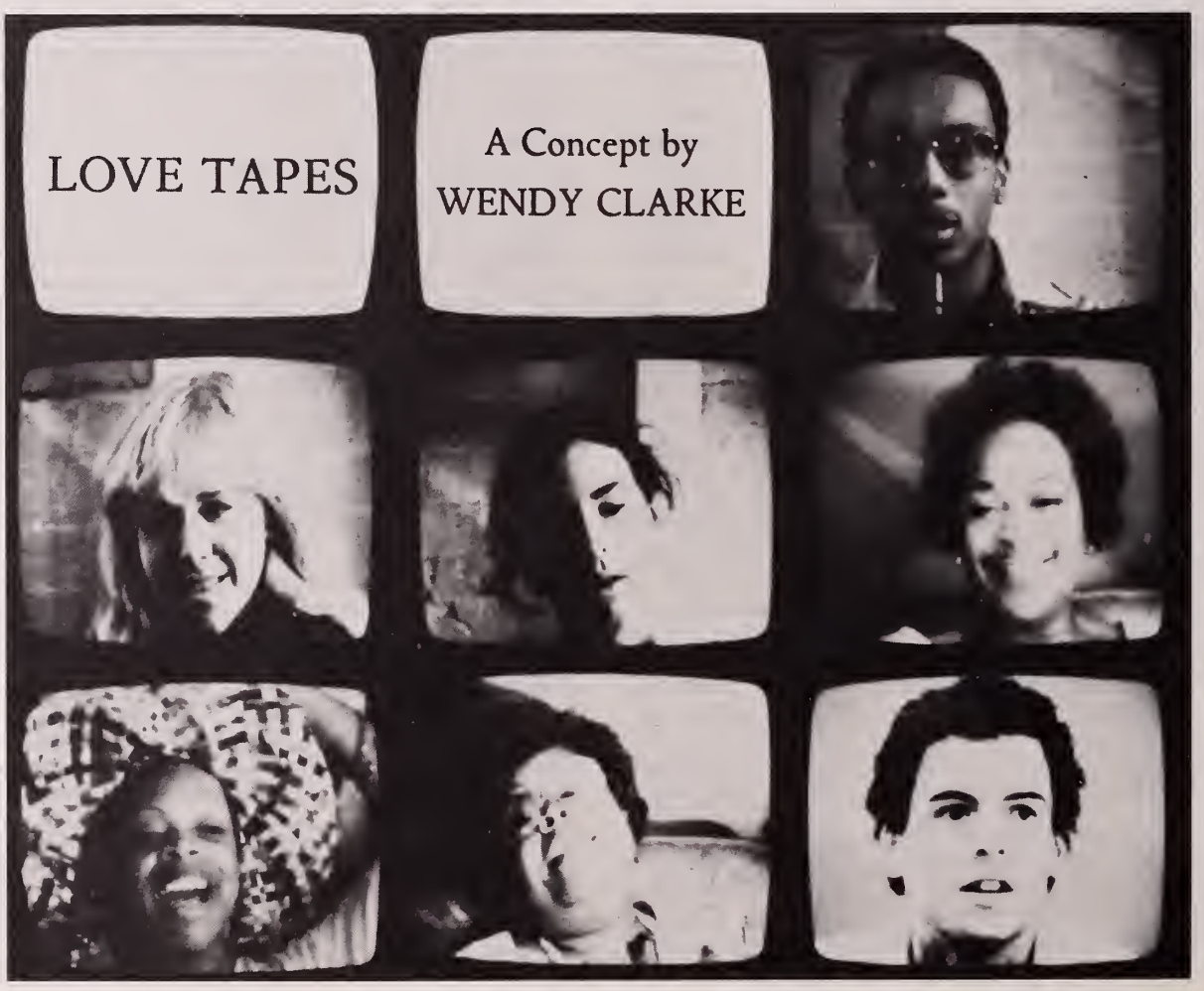
the rate of 6 a year would cost 4 million dollars.

Perhaps the most important area of programming lacking at present concerns spiritual, physical, and mental health. It has become more and more evident that an enormous educational effort must be started to make Americans aware of their personal health problems. Medical self-care: diet, exercise, smoking, drinking, might take priority over everything else as an essential part of public broadcasting's responsibility nor can these subjects be treated casually in an uninspired manner and underproduced, as are the usual early morning calisthenics and the once-a-year scare special. Working with the Office of the Surgeon General toward a series of programs encorporating entirely new approaches to the subject, the Program Fund could raise the health consciousness and change the habits of the public. The cost would be 1.5 million dollars for 13 half hours, 4.5 million dollars for a season of 39 weeks that deals with mental and physical health.

Lastly, there is a general agreement in this country that we are going through a period of spiritual malaise. If nothing else, the Program Fund should be responsible for a series of programs that will awaken a concern and create a dialogue on the subject of moral and ethical values. If successful, such a series of program efforts would almost justify in themselves the existence of the Fund. Here again, an attempt must be made to create new forms and to find new approaches if it is to attract an audience that is indifferent to the "old fashioned" dialogue. The cost of such an effort would be 4 million dollars for 26 half hours.

In short, all the above provide the barest sketch of what would be possible if sufficient funds were available. Part II outlines the real situation as it exists presently and for the next two fiscal years. It will not include the possibilities that substantial private underwriting might stimulate. It does not include the programming that will emerge as time goes by and the national community changes. Nor can it conclude the unpredictable creative ideas that will emerge from independent producers and public television stations.

But, until a sufficient amount of money is diverted to programming, the Program Fund's impact on the national schedule will be limited on the occasional special, the occasional drama, the occasional miniseries, or the occasional 13 week series. Experience has shown us that occasional programming is not sufficient to attract a genuinely national audience.





SONG OF THE CANARY

On December 18th, AIVF sponsored a screening of SONG OF THE CANARY, at Millenium in NYC. Filmmakers Josh Hanig and Dave Davis were present to discuss the controversy surrounding the airing of their film on PBS. The film examines occupational hazards in two very different fields: workers exposure to dangerous chemicals in a California petrochemical plant, and a cotton factory in S.C., where workers have been suffering from Brown Lung disease for generations.

For the last ten months, WNET put up the money for the project, so they own the TV rights. But once they saw the film, they decided that they would not show it unless we would agree to re-edit certain sections and change some of the narration. They were primarily concerned with the cotton dust section: they felt we were unfair to the industry, and didn't give them enough credit for what the industry was trying to do for the workers. They said that unless we would agree to numerous changes, they would not show the film. So, for the last ten months we've been battling over that issue. There were several steps in the process. They finally told us that if we found a station somewhere in the country that would sponsor us, that would make a difference. So we did find a sponsor station in Madison, Wisconsin, and we also agreed to have a studio discussion to follow the film, in which industry representatives would be invited to speak, along with labor and consumer representatives. That, I think, probably helped to reassure them that at least another station would help assume responsibility rather than just PBS and Washington. So they then agreed to broadcast the film. As of now at least as far as we know verbally, the film will be on this spring. Meanwhile it's been distributed nationwide to union and labor education programs, colleges, libraries and everyone that we can find.

Question: How did you select the factory to film?

We went down to the Carolinas and made contact with the Carolina Brown Lung Association, and got suggestions from them as to which mills had allowed media in the past, and we approached those same mills again. We had a sense that they made an industry-wide decision that they would show us one mill and it would be one of their best. This man in the film was at the time head of the mill owners organization, and also he owned one of the newer mill buildings in SC. So he agreed to let us film in his mill, and all the others turned us down. They knew that we were coming in well before, and there was a big sign that welcomed us. We had gone into another mill several weeks before and looked around; it was also considered a model mill in terms of its cleanliness. Everytime you turned a camera in a certain direction, there would be somebody sweeping the floor. They were really careful to not let us visually see the dust. The mill that we were in before was very different. You looked out over theworks and all the machinery and it was just a haze, it looked like a fog; and the mill we filmed really didn't look that way at all. So it's comparatively very clean. Then we were surrounded by six mill executives, one with each of us, barraging us with public relations spiels. So Josh and I were continually occupied, but we had mapped out a strategy with the camera and the sound person so they knew what they were looking for already. They went off on their own, while we worked the counter-strategy of keeping them busy and letting them tell us all about the mill. Meanwhile our crew was shooting everything they could see to illustrate the situation.

In the first half of the film you saw the workers with those masks on. But during the time that they were working and exposed to DBCP before they became sterile, they were working in their shirtsleeves and not wearing those protective suits. It was only after the whole scandal that they were forced to put those masks on, and wear them in most of the chemicals they were running. After the scandal broke, we were allowed to come into the plant. They kept saying, "No, you can't come in and film." Their strategy once the whole thing had broken was, rather than have people like us standing outside the plant, to let us in to film. In fact, it was household bleach that they were bottling on the day we were shooting, but they had the workers all suited up in their heavy-duty, most dangerous toxic substance gear to show the world how they were protecting people.

Question: Did making the film for public television change the film?

I think . . . we might have made a different film if we were not making it for PBS. If we had been making a film for trade unions, we would have made it more specific about exactly what workers can do about the problem given the fact that they work in a dangerous place, in a very concrete way. But because we essentially had in mind the public TV audience, we wanted to make a film that didn't jus talk about the problem but raised it as a socio-political issue. In other words, if profits are to take priority over health and safety, does our society want to accept that? If not, we should start thinking about it on that level, not should we be wearing masks or having ventilators. It's partly important to think in the short term as to what can save people's lives, but it's also important to be thinking of it as a broader political and social issue. I don't think we censored ourselves or altered our perspective because we were concerned about PTV so much as because we wanted this film to be as useful as possible to the broadest segment of the US public. So the perspective of the film reflects our desire to have it be seen by a lot of people who might not necessarily know anything about the subject or be already convinced or have a left, anti-corporate perspective.

Question: Has PTV shown any interest in the film?

Well, oddly enough the public television station in SC, which is a state network, wanted to show the film just as it was before any changes were made and before the controversy arose. Partly because of the pressure put on them by the Carolina Brown Lung Association, they wanted to show it nationally for the whole system. PBS in Washington could stop that because they own the TV rights. So they said no local station would be allowed to show the film until they decided what's going to happen to it nationally. Stations in HA, WI, SC, and other places were expressly interested in showing it, but we were not allowed to.

Question: What are the reasons for the long delay at PBS?

We can only speculate as to the real reasons. At different times, they've said they felt the film was unbalanced, that it was inaccurate, that it was unfair to the corporations, that it was poorly edited, that it should be shown as two separate films, that it was so good that it should be made even better, and all kinds of different things. They sent us a very long, detailed list of things they wanted in the film, which is a tricky way of saying the things they didn't want. Some of the things were really "crucial" issues, like, they wanted to know whether cotton was an organic or chemical substance (*laughter*); they wanted us to show how cotton was harvested. It was basically a case of what they thought were priority issues, and they didn't think workers' compensation was an important issue. A group of three people reviewed the film and said, "We're missing some crucial information here. To get that crucial information in, you have to take some of this other information out." They wanted us to tell "The Cotton Story," how it grows from a cotton ball, then in the department store, Macy's basement. If you've ever seen the show, you know that they'll sometimes do a pretty hard-hitting program on pesticides, but then there'll be long animated sequences on how something goes from being a molecule of a whale to being a molecule of DDT. We felt that kind of thing was totally out of the question. It would have required more money, more time, reshooting and re-editing, and of course they made no promise that they would give us this money. We spent a year calling them. They would say, "I'm really busy now, I'll get back to you." A week later your call hasn't been returned; then you're supposed to talk to somebody else in the department, and it's just a tremendous shuffle. Since they funded this film, you would think that they would really want to at least talk to you about putting it on the air. We felt like we were in a maze and we didn't know which way to go, who to talk to. The whole process was set up to make communication more difficult, actually. The only written statement we got was a single-page typed list of maybe thirty or forty criticisms by the staff of the "MacNeil/Lehrer Report," who had looked at the film and had done shows on the same subjects — the in-house experts. We didn't know whether to take them all seriously, or to make all of the changes or what. So we wrote back our feelings about all the criticisms, point by point, and we asked them to let us know exactly which of the changes we should make. We have never, in a whole year, received anything in writing which told us exactly what they wanted us to do. The only thing they ever said, and this is all verbal, was that if the MacNeil/Leherer people were satisfied with the film, it would be shown, and if they were not, it would not. They have their legal liabilities to think about: if their in-house experts were not satisfied with the film, they might be legally vulnerable. If you open up the Columbia journalism review at random and look through it, you will often find an ad that says "Be informed about your world-watch the "MacNeil/Lehrer Report," brought to you by Allied Chemical." These are the people who were reviewing our film and deciding whether the content was objective or not.

Now they act like they wanted it on all along. They say, "Hey, let's get this thing on the air, what's holding this thing up?" The difference is that we have a local station now, WHA in Madison, and they take the flak instead of PBS. What they told us was that if somebody complains about the film, PBS in Washington has no production facilities, so they can't produce an equal time program that gives them an equal chance to respond to our film. But they can go back to the local station and say, "You have to make a program that gives industry a chance to attack the film." So the people in Madison are in that position. If they get enough heat from industry about our film, they will have to produce a talk show that will give industry people equal time. It's possible that the talk show after the film will serve the purpose. It's almost built into the process that industry will have a chance to respond; I think that's part of why they're letting it go. PBS probably would have been very glad to just let the film slide and die. Even now, the one last big barrier to people seeing the film on TV is that they are still asking the local stations to pay 20¢ collectively for every dollar that CPB put into the film. That amounts to 14,000 dollars that the local stations together will have to pay, according to formula based on the size of the station, for this film. Most of the stations won't pay it because they can get a cheaper documentary from TIME/LIFE Films or Films Inc. if they want to show a documentary. Plus this is a controversial film anyway. So it's very unlikely that the majority of stations will buy it, and we've been urging CPB to drop that completely and even give the film away to the stations.

Upstate Report part one

By FRAN PLATT

During the last week of the '70s, The Kitchen's Media Bureau funded an FIVF-sponsored whirlwind tour of 7 upstate New York media centers. Because disproportionate attention has been focused heretofore on facilities in New York City, we — Ann Volkes, of Electronic Arts Intermix and Anthology Film Archives; Gerry Pallor, most recently of Young Filmakers/Video Arts; and I — felt that readers of THE INDEPENDENT would benefit from a greater familiarity with what the rest of the state has to offer. So we set out to absorb as much first-hand information as we could in four days.

What follows is a summary of our explorations. Due to space limitations, it is brief and impressionistic. Anyone can write to these places for equipment lists; we wanted to convey the subjective "feel" of each environment, which significantly affects the work produced or exhibited there. A full report with more detailed information is in preparation, and will be available from FIVF in the near future.

MEDIA STUDY
207 Delaware Ave.
Buffalo, NY 14202
(716) 847-2555

Workshops/Equipment Access: Kurt Feichtmeir
Film Programmer: Bruce Jenkins
Video/Electronic Arts Curator: John Minkowsky

We were most impressed by the Media Study building, an old hotel on a busy downtown street. Space is what they have plenty of, from a huge, high-ceilinged, windowless ballroom, rendered acoustically dead by exposed fiberglass insulation, to an empty swimming pool with a 7-second echo. The former is generally used for video installations; the latter is being developed as an audio recording/performances space.

Exhibition is paramount here. Media Study's two enthusiastic full-time staff curators are eager to hear from artists with completed work for potential installations and screenings. Mail your film or tape with insurance and return postage; references and phone calls are helpful. Even if they can't offer a show in the near future (bookings are about four months in advance), it's a good idea to make your work known to these folks.

The equipment program is geared toward local small-format producers, with a strong emphasis on audio, including a professional quality sound synthesizer, 4-channel mixer and tape recorders. Half and ¾″ video editing systems and a Rutt/Etra synthesizer are housed in warm, bright rooms. Portable video equipment is loaned for use in Buffalo only. Prices are low; a deposit is required; reserve equipment by phone and bring identification.

WXXI TELEVISION WORKSHOP
P.O. Box 21
Rochester, NY 14601
(716) 325-7500
Coordinator: Carvin Eison

Rochester's PBS station, WXXI-TV, occupies a spiffy modern building located between Eastman Kodak's corporate headquarters and Interstate 490. At present, the NYSCA-funded Television Workshop is allotted two rooms, a ¾″ editing lab and an office area. The workshop is active in three areas: equipment access, Postproduction grants, and Artist-in-Residence grants.

The five Artist-in-Residence grants are designed to help New York state video and filmmakers complete a work in progress or create a work from inception. Each grant provides ¾″ portable recording equipment, including a 3-tube camera; and editing facilities in the TVW's semi-automated ¾″ BVU Lab, including time base corrector and color corrector. Tape, travel and a small honorarium are also provided. The four Postproduction grants provide access to WXXI's Ampex 1″ convergence editing system, plus the lab facility, travel and a stipend.

The second application deadline for the latter is coming up on March 28. Selection criteria emphasize "broadcast quality production". Copyrights and ownership are retained by the video-maker, with exclusive broadcast rights going to WXXI for a three-year contract period. The TVW makes every effort to market and distribute the finished product. Carvin Eison, the outgoing and personable coordinator, is primarily concerned with handling the productions with quality, speed and efficiency, and making sure that the collaborations are a positive experience for both the producers and WXXI's Public Broadcasting Center. Access to this facility is generally during regular business hours.

PORTABLE CHANNEL
1255 Univerty Ave.
Rochester, NY 14607
(716) 244-1259
Director: Bob Shea

Residents of SoHo-style industrial lofts should feel at home in Portable Channel's renovated warehouse. It was chilly the day of our visit, having just been reopened after Christmas weekend. But the vibes are warm and the energy level high here. PC is busy with a wide variety of programs, mainly serving the Genesee region. The facility includes video editing rooms, workshops, a video archive, and a gallery for closed-circuit exhibition. A film equipment access and workshop program is being developed, an audio program begins in April, and a live cable injection point is a possibility.

A rental program provides small-format video equipment, including a new 3-tube camera, and is mainly for local community service-oriented projects. Editing is done on four ½″ decks plus a new JVC ¾″ system, and

film and slide chains; 24-hour access can be arranged. Rental fees vary, with PC members at the low end and commercial producers at the high end of the scale. Familiarity with the equipment must be demonstrated by a test, or a Saturday workshop taken. PC's educational programs involve artists-in-residence, visiting artists and a summer workshop.

To date, by tradition and demand, their production work has been largely documentary. About 40 of their programs have been broadcast over the local PBS affiliate, and PC has maintained good relationships with local commercial stations. Bob Shea wants to increase the organization's emphasis on production, for cable, broadcast, gallery and closed-circuit.

SYNAPSE VIDEO CENTER
103 College Place (315) 423-3100
Syracuse, NY 13210 Executive Director: Henry Baker

Synapse is located on the campus of Syracuse University. This brings certain advantages, such as in-kind support and free space for the offices, and many restaurants, bars and other college-town amenities within walking distance for the user. (Says staffer Alex Swan, "We show our producers a good time.")

But there are also disadvantages. Synapse's main attraction — broadcast quality CMX computer editing, interfaced with 2″ VTRs — is housed in and shared with the Public Communications School. Synapse grant recipients have access to the system from 6 pm to midnight on Monday, Wednesday, Thursday and Friday only. As 2″ editing is more cumbersome than ¾″, you should plan for several visits.

This was the only place we visited that serves a national constituency, awarding about 30 grants annually. In addition to a rough edit, applications should include resume, project description with approximate number of edits and types of special effects needed, shooting ratio, and budget. Extensive planning and dialogue with the staff will ensure satisfactory postproduction.

A mandatory charge of $20 per hour covers the services of a professional engineer, a CMX editor and worktape. Other goodies available are film (16mm and Super-8) and slide (35mm) to tape transfer capabilities, and promotion of your finished product for sale or rent through Synapse's tape catalog.

COMING NEXT ISSUE: Ithaca Video Projects, Experimental Television Center, Media Bus and IMAC.



CHICAGO MATERNITY CENTER STORY, Kartemquin Films

The Column

BY JUDY RAY

AMERICA FOUND — THE DEPRESSION COMES ALIVE . . . AMERICA LOST AND FOUND, produced and directed by **Lance Bird** and **Tom Johnson**, will be aired on PBS April 18th as part of "**Non Fiction TV**", a weekly series of documentaries by independent producers now in its second season. AMERICA LOST AND FOUND uses archival material to document America during the Depression decade and is narrated by Pat Hingle (last seen as Sally Field's dad in NORMA RAE). The story of this film's funding sets an interesting precedent for independents — a proposal written for the Media Study Center in Buffalo helped raise funds from the Independent Documentary Fund (PBS) as well as from NEH. AMERICA LOST AND FOUND, which got its first theatrical release in New York at Joseph Pap's Film at the Public, is also showing at **Filmex** in Los Angeles on March 20th.

AIVF members out on the west coast should check out the schedule for Filmex, which will feature a good number of independent films, including Stewart Bird's and Deborah Shaffer's THE WOBBLIES.

INDEPENDENTS AIR ON PBS . . . We just received the schedule for **PBS's Non Fiction TV** series in its entirety. It starts off Friday, April 4th with DEADLY FORCE, Richard Cohen's documentary about police use of deadly force against unarmed suspects. Listed below are shows which will be aired in April. Make sure to check local schedules for times. The remainder will be listed in next month's Column.

April 11: THIRD AVENUE by Jon Alpert and Keiko Tsuno
April 18: AMERICA LOST AND FOUND by Tom Johnson and Lance Bird
April 25: NO MAPS ON MY TAPS by George Nierenberg
May 2: ALASKA: TECHNOLOGY AND TIME by Rick Wise

ON THE NATIONAL FRONT . . . I wonder what kind of expertise someone with a long career in the Department of Defense can bring to CPB? Is the Corporation for Public Broadcasting gearing up for a war with Independents in hiring **Fred Wacker**, the Defense Department's principal financial manager since 1976. He's just been named **CPB Vice President and Treasurer.**

ORGANIZING FLASH . . . The National Endowment for the Arts recently awarded a $11,000 grant to help sponsor the **Second National Conference of Media Arts Center Directors**. Tom Lennon served as Conference Director of the 1979 MAC Conference at Lake Minnewaska, out of which the 1980 Conference has grown. It is slated to take place in Boulder on May 29-31, and will be hosted by Virgil Grillo and the Rocky Mountain Film Center.

Our friends at the **Media Alliance**, a coalition group of New York Media Centers, just elected the following people to the Board of Directors: Pat Anderson of the ZBS Foundation, Ft. Edwards; Henry Baker of Synapse Video Center, Syracuse; Carol Brandenburg, WNET-TV Lab, New York; Margot Lewitin from Women's Interart Center in NYC; Nathan Lyons of the Visual Studies Workshop in Rochester; Michael Rothbard, IMAC in Bayville; Carlotta Schoolman of The Kitchen Center in NYC; David Shapiro from Media Study in Buffalo; and Bob Shea of Portable Channel, Rochester.

Janet Cole was recently appointed Director of Marketing/Distribution for Iris Films/Iris Feminist Collective, Inc.

THE ENVELOPE PLEASE . . . An important political documentary, Barry Brown's and Glenn Silber's THE WAR HOME has been nominated for **Best Documentary** by the **Academy Awards**, along with Ira Wohl's BEST BOY. Good to see such substantial work being recognized by the industry.

BOOGIE WOOGIE TIME . . . The Rockefeller Foundation recently funded BOOGIE WOOGIE X 3, a one hour television program featuring three of New Orleans' greatest piano players, "Tuts" Washington, Prof. Longhair, and Allen Toussaint. The show was taped in early February at Tipitina's in New Orleans. A video project of the Contemporary Arts Center, the program was produced by **Stevenson Palfi** in association with **Eddie Kurtz.** Palfi is planning to air the show nationally over PBS.

ART WORK . . . The Labor Institute for Human Enrichment, a non-profit foundation created in 1978 by the AFL-CIO, has embarked on a major project, the **Employment and Training Program for the Arts, Entertainment and Media Industry**, designed to ease chronic unemployment in a field with the highest jobless rates in the country. The three-part program intends to 1) stimulate more private-sector jobs for performers and technicians, particularly minorities, women, older workers and the handicapped in New York, Los Angeles and Chicago where most of the unemployed live, 2) establish national apprenticeship standards and promote the adoption of apprenticeship programs in the industry and 3) design counseling services for union people seeking to change their jobs or career objectives.

MORE NEWS FROM NAMAC The **National Alliance of Media Arts Centers** (NAMAC) is planning a **regional meeting** for **Monday, April 21st, at 1:00 p.m.** Its purpose will be to discuss the draft proposals of the Steering Committee for NAMAC's organization and structure. Regional meetings are being held prior to the national meeting in Boulder at 12 sites around the U.S. This particular meeting is important to the independent media community not only for the NAMAC discussions, but because increased regional cooperation and representation is being sought. The meeting will take place at Millenium Film Workshop, 66 East 4th Street, and Robert Haller, on the Steering Committee, is the contact person in charge of information for New York

"TELEVISION DISCRIMINATES AGAINST WOMEN AND MINORITY ACTORS..." said **Kathleen Nolan, President of SAG**, at the October 29th press conference in New York at which the Annenberg School of Communications' study, "Women & Minorities in Television Drama, 1969-1978" was released in collaboration with the Screen Actors Guild. Further excerpts:

• "The Annenberg School report on Women and Minorities ... is a clear indictment of network policies and employment practices."

• "Of 47,000 members in SAG, close to half are female — and last year, only 400 of those, less than 2 percent, earned more than $10,000 at their craft."

• "Earlier this month, almost 1,000 SAG members participated in rallies in New York and Hollywood, to protest the neglect of women and minorities on television. We were protesting the failure of the Association of Motion Picture and Television Producers to honor the affirmative action sections of our contract."

• "The proportion of *leading* women characters has been rising from its lowest point in 1975-76 (25 percent) to its highest point in 1978 (37 percent of all prime time characters). However, total female representation has changed little, if at all, since 1969. Furthermore, the increase in female leads has been mostly white; there was no corresponding increase in the percent of non-white female leads." For more information, contact Anne Bowen, National Women's Agenda, Women's Action Alliance, 370 Lexington Avenue, NYC, NY 10017 (212) 532-8330.

INSIDE NEA ... Information from the NEA newsletter about grant money allotted **Services to the Field:** Grants up to $25,000 for services to filmmakers, video artists, and radio producers. Received: 153 applications requesting $2,716,794; recommended: 80 grants totaling $710,000. The grants fall into six categories: facilities and working spaces, 29; conferences, 16; combined services, 13; distribution, 10; information materials, 9; and research, 3.

The cost of maintaining and replacing equipment was the most serious problem panelists discussed. The NEA panel decided the only reasonable solution to funding the large number of applicants was to grant 30-40 percent of the amounts requested. The panel hoped that this less-than-ideal level of funding would provide leverage at least for foundation funds and increased local support.

The **National Association of Lesbian and Gay Filmmakers**, recently formed, and already active is putting out a call for membership and support. For information, contact either Richard Schmiechen, 301 West 19 Street, NYC, NY 10011 at (212) 691-7497 or Lucy Winer, 157 Garfield Place, Brooklyn, NY, 11215 at (212) 768-2228.

NIGHT OF THE LIVING REJECTS...The **Coalition to Make Public Television Public** has tentatively scheduled public screenings of the four films dropped controversially by WNET from their INDEPENDENT FOCUS series. They are planned for the nights of April 15th and 17th (two films will be shown on each date) and will be shown at Hunter College Playhouse theater, 695 Park Avenue. The films are CHICAGO MATERNITY CENTER STORY, by Kartemquin Films; A COMEDY IN SIX UNNATURAL ACTS, by Jan Oxenberg; O POVO ORGANIZADO, by Bob van Lierop; and FINALLY GOT THE NEWS, by Peter Gessner, Stew Bird and Rene Lichtman. For finalized dates and times, call Terry Lawler at 475-3720.

INDEPENDENTS PLAY FOR KEEPS AT COLUMBIA-DUPONT JOURNALISM AWARDS....On Thursday, February 21st, the Columbia-Dupont Journalism Awards were held. Independent filmmaking seemed to be the theme for the evening. **Glen Silber** received the first award given an independent for AN AMERICAN ISM — a documentary on Joe McCarthy. As he stepped to the platform to receive his silver trophy, he pointed out to the black-tie crowd that the only reason his film was able to say what it said was because it was independently produced. These sentiments were echoed by **Dorothy Tod**, who won an award for her film, WHAT IF YOU COULDN'T READ, sponsored by the Vermont Humanities Council. **Nancy Adair** added to the chorus, proudly proclaiming WORD IS OUT to be "very independent" and putting in a word for Gay and Lesbian filmmaking. Tony Batten, a black producer for WETA in Washington, D.C. and presenter of the awards, capped the evening by knocking public television for their deplorable minority record. He declared that an unnamed but infamous public television station, which could also be described as the largest in the nation, had a worse record NOW than they had had ten years ago. Then, at least ten minority producers worked at the station. At present, there are four, a dismal headcount, producing far too little. Ironically, all this was broadcast LIVE on Channel 13, a station that suspiciously resembles that "unnamed" station Batten referred to. It was also the place where Tony Batten used to produce programs.



Tom Lennon, Director of the 1979 MAC Conference.



JOURNEYS FROM BERLIN /1971 a film by YVONNE RAINER (1980)

An article by ABBY TURNER

Yvonne Rainer has described her recent film WORKING TITLE: JOURNEYS FROM BERLIN/1971 as:

"a long, discursive, fragmented discussion of political violence on the one hand. On the other, it's an account by a woman character in a psychoanalytic session of her odyssey from 1971, a year when she tried to kill herself while living in Berlin. The film is a constant paralleling of the activities of the Baader-Meinhoff Gang during that period, with her reflections on her own life and feelings about various historical women revolutionaries."[1]

A more complete description of the elements of the film would include the following:

"The voice of a young woman reading from the diary kept by an American adolescent in the 1950s."[2]

An unseen man and woman who prepare dinner, read from the memoirs of revolutionaries and discuss the readings.

Printed titles and excerpts from memoirs and letters report acts of repression and reprisal in Germany over the past three decades.

A man and woman walk in front of the entrance to a church.

A woman teaches another woman to play the baroque recorder.

A woman reads a letter to her mother which she has written.

A young man describes the construction of the Berlin Wall.

Visual images include "aereil tracking over Stonehenge and the Berlin Wall; views from train windows and apartment windows in Berlin, London and New York City; tracking along Berlin streets; objects on a mantle-piece. . ."[3]

While these elements are not united by a narrative construct, they are not unrelated. Rainer has said:

"I don't start out with a whole. My process is one of accretion and then finding the underlying connections, either thematic or visual or psychological or temporal or whatever, after I have accumulated things that interest me."[4]

The discovery of those underlying connections is also a part of the experience of viewing the film.

Rainer's use of narrative is not a simple one.

"Narrative produces an expectation and effect different from those produced by the distillations, transmutations, and perambulations and between meaning and sound that characterize poetry. It also stands in opposition to the parataxic, a method or ordering that in its emphasis on the discreteness of things, presumes their a *priori* relatedness or equivalence, a relatedness that is not always immediately evident. Evidence and qualification are not as crucial to a paratoxic method of ordering materials as to a narrative one. The latter continues to overwhelm and intimidate us with its hierarchies of contingent facts; its hordes of psychological priorities, circumstantial details, and extenuating circumstances; its excesses of circumspection — or irresponsibility, as the case may be — in reveal-

ing or concealing particularities of location and time; its potential to produce endless speculation, discourses on the real and the plausible, mistaken identies, and chronic complications not to mention murder and mayhem. Is it any wonder that so many artists have given it a wide berth and a short shrift?"[5]

Rather than give in to or give up narrative, Rainer exploits and subverts its power to her own uses. She makes use of a number of narrative and non-narrative elements which may occur separately or simultaneously. Sound, image, and titles are used separately, in concert or at variance. Sound and visual tracks which have seemed unrelated momentarily seem to comment on each other. Objects found in one context are later found in another. Sentences begin and then shift direction. Verbal continuity may be maintained in spite of changes in syntax and meaning. Her actors act, read, speak, move. Established narrative expectations are unfulfilled, frequently resulting in ambiguity.

While much of the material of the work is strictly autobiographical, which is narrative by nature, her techniques undermine the authority of narrative. This contradiction is used effectively in many ways, but it may be a source of confusion among some viewers. Referring to an earlier film, Rainer has recalled, "There was a perfectly obsessed young man in LA who asked me in six different ways at six different times during the course of the evening what exactly in WOMAN WHO was true and what wasn't. I said I don't remember anymore. Who knows! Who cares!"[6] One explanation for this man's persistent questioning would be that he may have been reconstructing a narrative by piecing together autobiographical bits. Old habits die hard.

In this film there is potential for similarly wilful readings. The film is most overtly concerned with political violence. It is the kind of subject which people have opinions about even if they are complex, unresolved, emotional and intellectual opinions. One would expect a film concerned with political violence to be propogandistic, stating the director's stance for or against it. The film presents a number of positions on the subject, but while Rainer is very much a presence as author-director, none of these is presented as her position. This fact, the urgency of the subject, and the refusal to dominate the viewer with narrative risks the possibility that the viewer may attribute one of the stances presented to the filmmaker.

"...my women will probably continue to vacillate between being fools, heroines, and — yes — victims. *Victims of their own expectations* no less than those of the opposite sex, or of prevailing social mores."[7] (italics mine)

This statement is from a 1975 interview done while Rainer was working on her previous film KRISTINA TALKING PICTURES. In that film she studies the theme of people as victims of their own expectations, a study continued in JOURNEYS. In this film some of the sources of these expectations are located. While this is a form of self-victimization, the sources of many of these expectations are cultural institutions and traditions. The cycle of expectation and disappointment is one of the unifying aspects of the film. Although the particulars vary, the consistency of this cycle allows much of the cutting from one narrative thread to another to be done without the extreme discontinuity which might be expected.

"(Voice of a young girl reads:) April 27th, 1951. Yesterday I went to an assembly in 306. A girl sang "Come, come, I love you truly" from THE CHOCOLATE SOLDIER. As she sang I began to feel the most peculiar sensations. Cold shivers were wracking my entire body. Clammy currents ran all over me. I thought I was sick, but when she had finished, the shivers left me. Very often these sensations come to me when I hear or read of some outstanding experience of bravery or perseverence, or a story of great emotional appeal. Sometimes these stories are absolutely corny or excessively melodramatic, like the one Louise Utis told in Oral English the other day about a G.I. who corresponds with a girl whom he intends to marry as soon as he returns from the war. His face is left badly scarred, and he is also crippled after a battle. The day before his ship is to dock in the U.S. the girl is hit by a car. She suffers a serious brain injury which results in blindness. There was some dramatic closing which I can't remember. At any rate, during the last few sentences I had the chills. I really fight against them because basically I reject such stories for their contrived nature and unreality. Intense drama is so removed from my own life that it leaves me with an empty feeling. I was also irked by the melodramatic manner of delivery. Then what in God's name do those damned shivers mean?"[8]

This is one of the opening texts of the film. Given Rainer's statements about narrative, it is not surprising to find this diary entry introducing the film. The ability of narrative to overwhelm or bypass intellect is discussed here without discrediting or denying the lump in the throat. The ambiguity caused by the irresolution of emotion and intellect will recur both as subject and technique.

The above quote also exemplifies the way in which people may be victims of their own expectations. The diarist writes "Intense drama is always so removed from my own life that it leaves me with an empty feeling."[9] The chills indicate that the cycle of identification, expectation and disappointment has been completed although that cycle has been collapsed into a moment.

"By the time I was assemblying the script of WOMAN WHO...I was interested in plain old Aristotelian catharsis. I wanted the audience to be swept away with pity and, if not terror, then a strong empathetic unease. The intertitle 'She grieves for herself.' stays on for a good 15 seconds. I wanted to impregnate the audience with the depth of that grief. It is still a very uneasy moment for me to watch; is too easy to see it as a kind of self-pitying indulgence."[10]

The following text from JOURNEY runs the same risk, a risk increased by isolating it as a text from the context of the film. The text occurs in a therapy session. These sessions dominate the film. Their arrangement is very formal: the Patient faces the camera; the Therapist sits behind his/her desk with his/her back to the camera; the Therapist is played alternately by a man/woman/boy. The sessions take place in a vast, dimly lit loft space. People appear in the distant background and engage in various unexplained activities. The density of the text, the stark staging, and the *chiaroscuro* lighting create a changeable atmosphere which is consistently disquieting.

The telephone rings and the Woman Therapist answers it. In a voice-over the voice recognized as "He" from the soundtrack reads in a soft, rapid monotone a text in which he promises not to "bring up all that business about being such a low element" "as long as you'll like me a little."[11] As the Woman therapist hangs up, the phone rings again and the Boy Therapist picks up the receiver. The voice continues reading, but now there is a row boat on the Therapist's desk and the Patient wears "slinky" eye glasses. The caller is now comparing himself unfavorably with Katy Hepburn, Merle Oberon, Roz Russell, Rita Hayworth and Jane Wyman.

"I never faced the music, much less the dawn; I stayed in bed. I never socked anything to anybody; why rock the boat? I never set out to get my man, even in the mirror, they all got me. I never smiled through my tears; I choked down my terror. I never had to face the Nazis, much less their night. Not for me that succumbing in the great task because it must be done; not for me the heart beating in incomprehensible joy; not for me the vicissitudes of class struggle; not for me the uncertainties of political thought...."[12]

Here he is interrupted as the Patient discusses her experience of pain. Then in a voice-over "She" reads:

"This is by Angelica Balabanoff. 'I knew that I was a very fortunate person. The suffering and struggles of these intervening years — unlike those of my childhood and youth — had meaning and dignity because they were linked to those of humanity.'"[13]

The male voice-over continues —

...not for me a struggle for meaning and dignity. As for humanity, save it for the Marines, not for me. I'm nothing but a....[14]

at which the boy therapist hangs up.

This is an emotionally overloaded text. While it is a text that will succeed in sweeping the audience away, the danger is that it may also be rejected as "self-pitying indulgence." The techniques used are distancing tactics and the insertion of disjunctive elements. One Therapist is instantaneously replaced by another; a row boat appears on the Therapist's desk; the Patient wears "slinky" eye glasses. The caller's voice is male while we would expect this text to be written by a woman; the text is read in a soft, rapid monotone; the only narrative connection between verbal and visual elements is the telephone. This treatment of the text is contrary to traditional narrative expectations.

Toward the end, the tirade begins to shift. The brave acts he/she is unable to live up to change from those of Hollywood heroines to those of revolutionaries. The acts of revolutionary figures lack the assistance of Hollywood in making them compelling to a mass public. They may have greater force than those fictional acts of bravery because they have been done, rather than portrayed.

"(Patient)...No, we're not nearly there. The worse of my malignancies are still to come. At the risk of bragging, let me put it this way: You know how I hate famous people, especially live ones. What I am about to confess is so embarrassing that I must resort to the third person singular. I must also emphasize that this person — whoever she is — is the embodiment of a specific social malaise for which neither she nor I can be held accountable. Much as I would have liked to believe that I am unaffected by the corruptions of modern life — and we're talking about *me* now — me, your original independent woman earning her own living, thinking her own thoughts, carving her own coattails. Then one day whadyya know, there she is being courted by Samuel Beckett, pursued across the ocean by Samuel Beckett, fallen in love with by Samuel Beckett. And then guess what? The very next day — and this is after two days of sex and loving companionship with Samuel Beckett *delicieux* — There he is, buying her clothes, with her along of course, in...in...

Therapist: Bloomingdale's?

Patient: OK Bloomingdales...and all she ever wanted was [a hug] and a cuddle. Not shoes, believe me, not shoes. Look, you can tell me till you're blue in the face that you're not God. I may agree momentarily, but I'm not going to believe you, not for love or money. And I can talk to you until *I'm* blue in the face modes of production and exchange, surplus value, commodity fetishism, and object-cathexis. But when the chips are down who do we find in Bloomingdale's spending the sperm?

Therapist: What do you mean?

Patient: You heard me. I said ["spending the sperm."] And then to top it off I said to him, "I don't want to harden myself against my distress as the only way of coping with it." He misunderstood and thought I wanted to pardon myself for my new dress.

Therapist: *Who* misunderstood?

Patient: Samuel Beckett, goddammit, Samuel Beckett (*She is shouting.*) And furthermore, my cunt is *not* a castrated cock. If anything, it's a heartless asshole! (*At "castrated cock" the contents of a bucket of water are thrown across the frame, left to right in slow-motion, without sound.*)"[15]

Here a famous person, Samuel Beckett, is the subject of admiration. In this case rather than want to *be* him, the Patient is loved by him. This, again, is despite her rejection of "famous people." Rather than attempt to unravel all of the intricacies of this complex text, there are a few points I would like to isolate.

The deification of the Therapist is a recognition of his/her authority and the extension of it as absolute authority. The Patient repeatedly tries to define their relative value and mutual obligation. She states, "You owe me everything: I owe you nothing."[16] "Paying you money gets me off the hook."[17] "But just you watch out when I feel like your equal: I'll walk out without a backward glance and why should you *mind*?"[18]

Related to the investigation of egalitarian relations is the problem of an "authoritarian regime expropriating individual moral responsibility."[19]

"(Patient)...What I mean is that I have to be careful. I find the idea of an authoritarian regime expropriating individual moral responsibility — I find this much too attractive. Such expropriation is just one step removed from institutionalized proof of one's worth, or being rewarded for talent and effort which is like being congratulated for living, and being congratulated for breathing by a duly constituted authority is just one step away from institutionalized proof of my expendability. All this is much too irresistible, don't ask me why just now."[20]

The attractiveness and danger of submitting to authority is taken from a personal level to a political level.

Returning to the Beckett text, the Patient had said "'I don't want to harden myself against my distress as the only way of coping with it.' He misunderstood me and thought I wanted to pardon myself for my new dress."[21]

Often the texts operate on several levels and often humor is one of them. Techniques of humor include displacement, misunderstanding, and surprising juxtapositions all of which are techniques used by Rainer. Humorous stories place a ripple in the narrative, then allow the narrative to recover itself. Rainer's assault on narrative is ultimately more severe. While Beckett's misunderstanding is funny, if we are to believe the narrative it is also distressing for the patient.

Also in this text Beckett takes the Patient to Bloomingdale's where he buys her shoes and a new dress. She goes on to talk about "modes of production and exchange, surplus value, commodity fetishism and object-cathexis" and nonetheless finds herself in Bloomingdale's "spending the sperm," Somehow spending money and sex are equated and the Patient is left with shoes rather than the hug which she had wanted.

"It's probably true that this contagion started spreading in the seventeenth century when they brought in silvered mirrors, self-portraits, chairs instead of benches. The self-contemplative self and the personal as a...slave?...the personal as a slave of autonomy and perfectability."[22] Chairs instead of benches may seem like an over-subtle point, but a chair — like anything else — can be understood as a tool of socialization and as a symbol for the autonomy and perfectability of the self.

If this contagion started spreading in 17th century Europe, it has long since been brought to the New World where it has flourished and taken new forms.

"Patient: Somehow I always thought that the great American invention, "being in touch with your feelings," would make a better person out of me. What a shock to discover that feelings can erode not only one's best interests, but one's conscience. How shocking to discover that decisions are so much easier without "being in touch" with one's fear, anger, and envy."[23]

"Being in touch with your feelings" is a favorite American pursuit. Having pursued it, the Patient seems to have concluded that it promises more than it delivers. It is a goal that can be pursued with the expectation that it will "make a better person out of me," but this, like other expectations, may end in disappointment.

Psychology plays another important role in this film in its ability to generate explanations.

"Patient: Don't worry; I'm well aware of more plausible excuses: such as my injurious past. A cruel father, a doting father, an indifferent mother, a dead mother; I was only a child, first child, youngest, middle; I grew up in poverty, wealth, the nineteenth century? My daddy called me Cookie? My grandfather fled a program?"

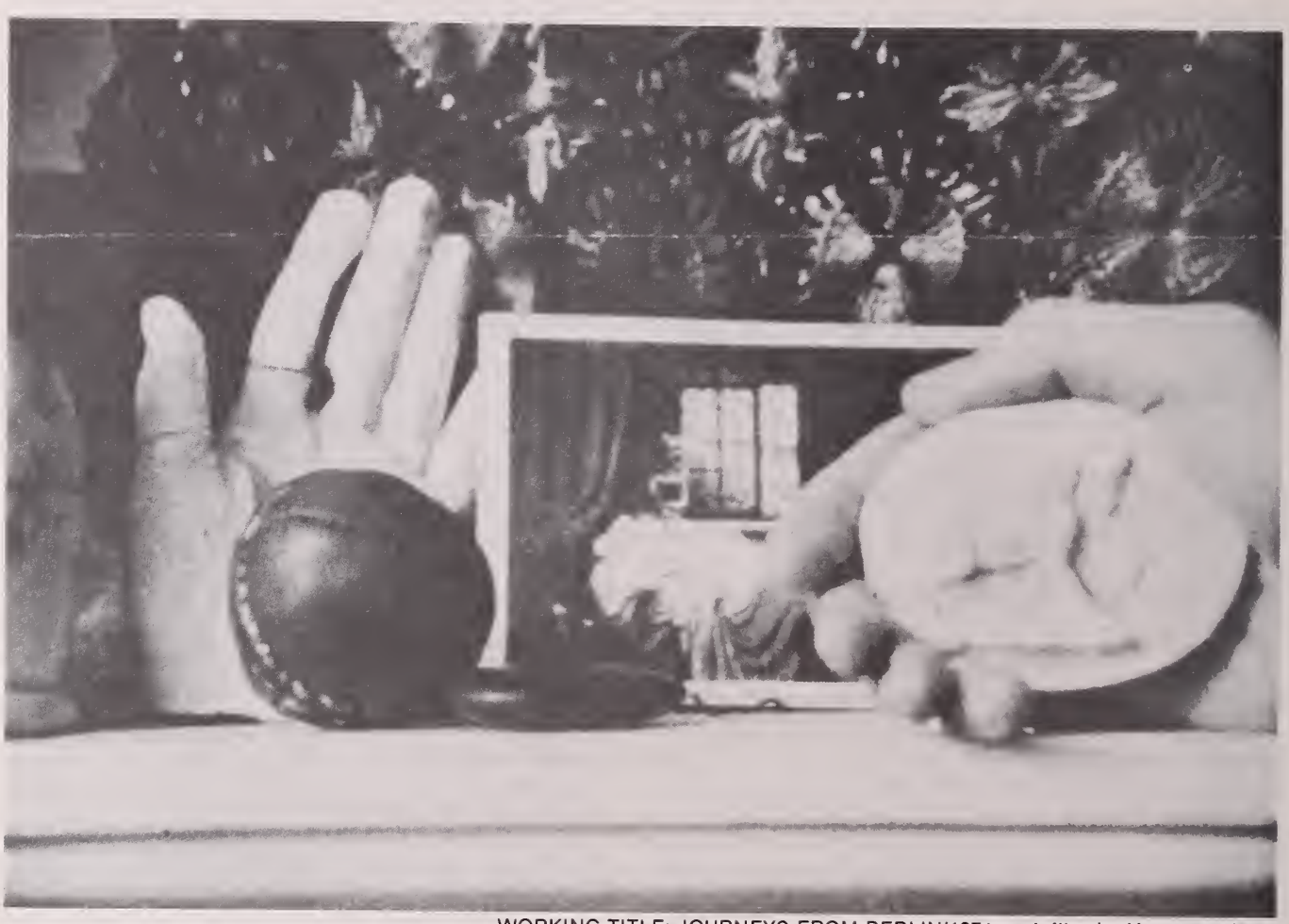
She: Angelica Balabanoff was the youngest of nine children. Olga Liubativich's mother died when she was an adolescent. Elizaveta Kovalskaia's mother was a serf. Emma Goldman's father beat her. Vera Figner had elegance, education, intelligence and the ability to conduct herself properly in all social circles. Vera Zasulich's father never sat her on his knee or called her Cookie. A racial bigot who had been accused and acquitted of bombing a synagogue burst into tears one day and sobbed that his mother had always hated him and somehow he was getting back at her."[24]

The Patient offers these excuses to explain her professed lack of humanity, but many of them are mutually exclusive and while any one of them could be accepted as an excuse, the over-abundance of excuses calls into question this type of explanation.

"He" and "She" read from the memoirs of a number of historic terrorists, discuss the lives of the terrorists and question their motives. "She" asserts "A lot of their violent acts were carried out in a spirit of personal revenge rather than social justice."[25] Their argument boils down to whether these acts are to be allowed to stand on their own or is their value to be qualified by the circumstances surrounding them. It is a question not resolved by the film.

The film is left open ended. There is a continuing search for resolution which implies an optimism characteristic of Rainer's films.

[1]From a lecture by Yvonne Rainer quoted by Caroline Hall Otis, "Yvonne Rainer: Minimal Moves to Minimal Movies," *Minnesota Daily*, Arts and Entertainment section, December 1979, page 1.



WORKING TITLE: JOURNEYS FROM BERLIN/1971 — A film by Yvonne Rainer

[2]"*Working Title: Journeys from Berlin/1971* a film by Yvonne Rainer," *October* 9, published by The MIT Press for The Institute for Architecture and Urban Studies, summer 1979, page 83.

[3]Ibid., page 89.

[4]Interview with Yvonne Rainer by Lucy Lippard in "Yvonne Rainer on Feminism and her Film," *The Feminist Art Journal*, volume 4, number 2, summer 1975, page 11.

[5]Yvonne Rainer, "A Likely Story," unpublished paper delivered on September 3, 1976 at the Edinburgh Film Festival.

[6]Op. Cit., Lippard, page 9.

[7]Interview tih Yvonne Rainer by the Camera Obscura Collective, "Yvonne Rainer: Interview," *Camera Obscura* 1, Fall 1976, page 95.

[8]Op. Cit., "*Working Title: Journeys from Berlin/1971* a film by Yvonne Rainer," pages 81-82, sentences deleted from this version of the filmscript which appear in the film are inserted here.

[9]Ibid., page 82.

[10]Op. Cit., Camera Obscura Collective, page 10.

[11]Op. Cit., "*Working Title: Journeys from Berlin/1971* a film by Yvonne Rainer," page 95.

[12]Ibid., page 95.

[13]Ibid., page 95.

[14]Ibid., page 95.

[15]Ibid., pages 94-95, words in parenthesis are elided from sound track, changes made from *October* 9 filmscript.

[16]Ibid., page 93.

[17]Ibid., page 93.

[18]Ibid., page 94.

[19]Ibid., page 92.

[20]Ibid., page 92.

[21]Ibid., page 94.

[22]Ibid., page 93.

[23]Ibid., pages 101-102.

[24]Ibid., page 99.

[25]Ibid., page 90.

NOTICES

COURSES/CONFERENCES/ SEMINARS

10th PTV AND THE INDEPENDENT Film Seminar, June 1-6 in Harriman NY, will focus on works of ethnic minorities. Theme: the advantages of disparity. To submit completed work, write for list of program co-directors to Jaime Barrios, 777 UN Plaza, 8th floor, NY NY 10017.

EXPERIMENTAL FILM/VIDEO program development will be the topic of a series of workshops to be held at ten locations in non-metropolitan Minnesota. To submit work for exhibition, send bio to Marion Angelica, Minnesota State Arts Board, 2500 Park Ave., Minneapolis MN 55404, (612) 341-7170.

26th ROBERT FLAHERTY Film Seminar, August 16-23, will examine the filmmaking process through the development of a number of artists. Preview submission deadline July 1. Contact John S. Katz, Dept. of Film, York University, 4700 Keele St., Downsview, Ontario M3J 1P3 CANADA.

HOW TO GET FEDERAL GRANTS is a seminar to be held March 24-25 in New York City, March 27-28 in Atlanta, and April 17-18 in Houston. Contact the Division of Continuing Education, University of Detroit, 4001 W. McNichols Rd., Detroit MI 48221, (313) 927-1025.

WORLD COMMUNICATIONS: Decisions for the 80's is an international invitational conference to be held May 12-14. Fee $300, some grants available. Write World Communications Conference, Annenberg School of Communications, University of Pennsylvania, Philadelphia PA 19104.

YOUNG FILMAKERS/VIDEO ARTS APRIL WORKSHOPS:

CRAFT OF FILMMAKING: April 2-May 28, Wednesdays 6-10 pm. Intro to basic S8 and 16mm production. Equipment provided, application and interview required. $250 until March 14, $275 thereafter.

DIRECTORS PROJECT: April 3-June 5, Thursdays 7-10 pm. Intro to directing actors, for film/TV professionals. Interview and resume required. Directors $220, observer/crew $75.

PUBLIC AFFAIRS PRODUCTION FOR RADIO WORKSHOP: April 19-20, Saturday and Sunday, 10am-6 pm. Documentary production with emphasis on actuality gathering, organization of material, editing and mixing. Ends with in-studio production for broadcast. $200 until April 4, $215 thereafter. To register for any of these 3 courses, or for more info., contact Young Filmakers/Video Arts, 4 Rivington St., NY NY 10002, (212) 673-9361.

THE INDEPENDENT PRODUCER discussion series continues on Tuesday, March 18, 7:30 pm with **The Independent Producer and Cable TV**. Panel members are Sheila Shayon from HBO, Janet Foster from TelePrompTer and Ann Beck from Manhattan Cable. Tuesday, March 25: **Producing for Television**; guest to be announced. $3.50 per event. For more info. contact Young Filmakers/Video Arts, 4 Rivington St., NY NY 10002, (212) 673-9361.

INTERNATIONAL TELEVISION ASSOCIATION Conference will be held April 16-19 in Las Vegas. Contact Bobbette Kandle, ITVA, 26 South St., New Providence NJ 07974, (201) 464-6747.

FILM AND CULTURE is the theme of a conference to be held April 30-May 4. Contact Ohio Univ. Film Conference, Box 388, Athens OH 45701, (614) 594-6888.

FINANCIAL MANAGEMENT AND BOOKKEEPING IN THE ARTS workshop will be presented by the New England Cooperative Training Institute on Saturday and Sunday, March 22-23, 10 am-4 pm. Contact Arts Council of Greater New Haven, 110 Audubon St., New Haven CT 06511, (203) 772-2788.

CONFERENCE OF THE SOCIETY FOR CINEMA STUDIES will be held March 20-23. Contact Owen Shapiro, College of Visual and Performing Arts, Syracuse University, Syracuse NY 13210.

FILMS WANTED

KCET is planning an independent series. Send inquiries and descriptive information (no tapes yet) to Diane Tracey, KCET, 4401 Sunset Blvd., Los Angeles CA 90027.

WXXI's SECOND SIGHT series will pay $30/minute for films and tapes, from 2-60 minutes in length. Contact Pat Faust, Director of Programming, WXXI-TV, PO Box 21, Rochester NY 14601, (716) 325-7500.

LONG BEACH CHANNEL 8, the U.S. arts cable TV station, seeks dance videotapes up to one hour in length. Contact Kathryn Lapiga, 11826 Kiowa Ave. #106, Los Angeles CA 90049.

LOCAL TAPES SOUGHT for Northern Illinois Cable. Contact Ms. K.C. Laing, Rockford Cablevision, 303 N. Main St., Rockford IL 61101, (815) 965-5700.

IMAGE UNION, WTTW's weekly independent showcase, continually seeks film and tapes. Contact Tom Weinberg or Ken Solarz, WTTW Channel 11, 5400 N. St. Louis, Chicago IL 60626, (312) 583-5000.

REGIONALLY PRODUCED FILMS/ TAPES wanted for weekly documentary series on WMVS. Send inquiries and program materials to Don Burgess, Programming Department, Channel 10/36, 1015 North 6th St., Milwaukee WI 53203, (414) 271-1036.

WOMEN MAKE MOVIES seeks new films and tapes made by women for distribution. Submit written description to Andrea Weiss, WMM, 257 West 19th St., New York, NY 10011, (212) 929-6477.

VIDEO EXCHANGE NETWORK open to anyone willing to pay postage to send tapes along to next person. Any and all subject matter. To receive or contribute tapes, write for application form to John E. Heino, 110 2nd St., Proctor MN 55810.

BAY AREA INDIES are urged to submit films for possible screenings at Noe Valley Cinema and Intersection. Contact Steve Michaels, (415) 585-2687, or Karl Cohen, (415) 386-1004.

MINORITY PROGRAMMING sought by WETA: color, b/w, 16mm, 2″ or ¾″. Contact Patrice Lindsey Smith, Asst. Program Manager, WETA-TV, PO Box 2626, Washington, D.C. 20013, (202) 998-2809.

NEW HAMPSHIRE MEDIA FOUNDATION looking to purchase regional documentary fims under 60 minutes, for magazine-format PTV series on rural/ land use/natural resources topics. Contact Lovering Hayward, NHMF, Phoenix Hall, 40 N. Main St., Concord NH 03301.

PRODUCERS INC. needs short films to distribute as fillers to PBS affiliates. Contact Jim McQuinn, 2700 Cypress St., Columbia SC 29205, (803) 799-3449.

THE NICKELODEON THEATRE programs documentary and avant-garde films. Write Carl Davis, Program Director, Columbia Film Society, Main St., Columbia SC 29205.

REEL RESEARCH seeks independent titles for **Film Programmer's Guide to 16mm Rentals**. Contact Kathleen Weaver, P.O. Box 6037, Albany CA 94706, (415) 549-0923.

TIMBUKTU BOOKSTORE seeks to screen and distribute political films relevant to Blacks. Contact Mary Emma Graham, Manager, Timbuktu, 2530 S. Michigan Ave., Chicago IL 60680, (312) 842-8242.

AMATEUR AND NON-THEATRICAL films wanted by March 15. Write: Movies

on a Shoestring Inc., Box 3360, Rochester NY 14614.

QUALIFIED VIDEOTAPE PRODUCERS LIST is used by all U.S. government executive departments and agencies in soliciting videotape production proposals from the private sector. Any producer interested in doing video production for the government must be on the QVPL. Write for application forms to DOD Directorate for AV Management Policy, 1117 North 19 St., Room 601, Arlington VA 22209.

COMPUTER GENERATED PROGRAMMING WANTED: Entertaining graphic, real or surreal, unique and creative video images for broadcast on cable/microwave. Contact Richard Deutsch, 231 Milwaukee St., #201, Denver CO 80206, (303) 399-1543.

ARTHUR MOKIN PRODUCTIONS IS SEEKING 16MM EDUCATIONAL SHORTS. We are producers and distributors of 16mm films for the educational and television market. Contact Bill Mokin at (212) 757-4868 or write: Arthur Mokin Productions, Inc., 17 W. 60 St., NYC 10023.

WRITERS AWARD

WRITERS GUILD OF AMERICA, EAST, Foundation, Inc. announces it will award **Screen and Television Writing Fellowships**. There are eight Fellowships, each with a stipend of $3,500.

The initial funding for the Fellowships has come from the National Endowment for the Arts and from the New York State Council on the Arts.

The Fellowships will be available to all writers and not limited to members of the Writers Guild of America. Applicants are required to submit a completed script or screenplay, whether or not produced, and a detailed outline of the script to be written under the Fellowship.

Details of the Fellowships and requests for applications may be obtained from the Foundation of the Writers Guild of America, East, Inc. at 555 West 57th Street, 12th Floor, New York, New York 10019. Questions may be refered to Craig B. Fisher, Executive Director, or Corrine Notkin, Administrative Director.

Deadline for completed applications is May 1, 1980.

PUBLICATIONS

YOUNG VIEWERS MAGAZINE/FILM REVIEW: a quarterly publication of reviews, interviews and reports on children's non-print media, is available for $15/year from the Media Center for Children, Inc., 3 West 29 St., NY NY 10001.

THE VIDEO SOURCE BOOK contains 15;000 listings of prerecorded tapes and discs — descriptions, producers, casts and awards, distributor names and addresses — indexed by subject and title. $19.95 from National Video Clearinghouse, Inc., PO Box 3, Syosset NY 11791.

THE VIDEO HANDBOOK, 3rd edition, is a guide to preproduction, production, postproduction, distribution, and reference materials. $12.75 plus $2.00 postage from United Business Publications, Inc., 475 Park Ave. South, NY NY 10016.

HANDBOOK OF SUPER-8 PRODUCTION, 2nd edition, by Mark Mikolas and Gunther Hoos, details how to select and use S8 equipment. $14.95 from United Business Publications, Inc., 475 Park Ave. South, NY NY 10016.

THE PUBLIC BROADCASTING REPORT details grants, trends, new projects and personnel, and other info. about public TV and radio. For sample contact PBR, 1836 Jefferson Place, NW, Washington DC 20036.

COPYRIGHT PRIMER FOR FILM AND VIDEO, 2nd edition, by Joseph B. Sparkman of Volunteer Lawyers for the Arts, interprets the new Copyright Act of 1978 section by section, including registration procedure, terms and extensions, protection of unpublished work, and monetary recovery for infringement. $3.00 from Northwest Media Project, PO Box 4093, Portland OR 97208.

UPDATE features an analysis of Third World cinema aesthetics by Clyde Taylor, and reports on the Alternative Cinema Conference and the Ouagadougou Film Festival. Write African Film Society, PO Box 31469, San Francisco CA 94131.

AGENT'S MARKETPLACE is a commercially-oriented bimonthly newsletter for writers, featuring marketing tips on book deals by film producers. Contact Peggy D'Isidoro, 27812 Forbes Road #3, Laguna Niguel CA 92677.

MINORITIES AND WOMEN IN THE ARTS is a free report from NEA, 2401 E Street, NW, Washington DC 20506.

DIRECTORY OF MINORITY MEDIA is available free from the Superintendent of Documents, US Government Printing Office, Washington DC 20402.

THE TAX RELIEVER: A GUIDE FOR THE ARTIST by Richard Helleloid is a down-to-earth, jargonless guide through the IRS maze for self-employed artists. $4.95 from Drum Books, PO Box 16251, St. Paul MN 55116.

LEGISLATIVE GUIDE TO THE ARTS includes arts legislation, non-profit interests, Capitol Hill directory, resource guide for lawyers, etc. Free from Washington Project for the Arts, 1226 G St. NW, Washington DC 20005.

DIRECTORY OF UNITED STATES FILM FESTIVALS lists contact persons, dates, entrance requirements, awards and other info. on over 70 festivals. $5 from Learning Resources Services, Southern Illinois University, Carbondale IL 62901.

BUY/RENT/SELL

WANTED: USED EDITING EQUIPMENT. Trim bins, hot splicers, etc. Contact Susan Woll or Ron Blau at Central Studios, (617) 492-0088, 678 Mass. Ave. # 403, Cambridge MA 02139.

EDITING FACILITIES AVAILABLE: Fully equipped rooms, 24-hour access in security building. 6-plate Steenbeck, 6-plat Moviola flatbed, sound transfers from ¼" to 16mm mag, narration recording, sound effects library, interlock screening room available. Cinetudes Film Productions, 377 Broadway, NY NY 10013, (212) 966-4600.

FOR SALE: Nizo S800 camera with S8S Xtal camera control, both in mint condition. $550. Contact Frank Eastes, Jr. c/o Fresh Water Productions, 729 Otis Blvd., Spartanburg, SC 29302.

FOR SALE: Uher CR-210 recorder, with S8S Xtal sync generator. Recorder needs new head. $300. Write Frank Eastes, Jr. c/o Fresh Water Productions, 729 Otis Boulevard, Spartanburg, SC 29302.

FACILITIES AVAILABLE: for artists, arts organizations, community groups and other non-commercial producers at low cost. One of these is the transfer and mix system which yields prof. quality sound transfers and mixes from 3 tracks of 16mm mag film. Contact Young Filmakers/Video Arts, 4 Rivington St., NY NY 10002 or call (212) 673-9361.

FOR SALE: 1 Beaulieu 20008 ZM II with Schneider lens, 6-66mm filters, splicer, and a rewind device. $700. Call Missy at (201) 792-5915 evenings.

WANTED: Moviola Upright 16mm sound head. Call (212) 486-9020.

FOR SALE: Moviola rewinds, Zeiss Moviscop 16mm viewer, Bolex 10mm Switar lens. Call (212) 486-9020.

FOR RENT: ¾ inch and Beta postproduction facility. Editing with time base correction, character generator, graphics camera, 4-track audio equipment, and dubbing in ¾", Beta, and VHS formats with technician. For personal projects by independent artist/producers, $20/hour. For all others, $40/hour. Contact: Electronic Arts Intermix,

Inc., 84 Fifth Avenue, NY NY 10011, (212) 989-2316.

OPPORTUNITIES/GIGS/ APPRENTICESHIPS

ENTERTAINMENT EQUITIES, LTD., a recently formed film and production financing company, is interested in developing new writers, directors and producers. We are currently accepting commercially viable screenplays and properties. Resumes and/or scripts should be sent to ATT. of: David Van Vort, Jr., President, Entertainment Equities, Ltd., 799 Broadway #507, NY, NY 10003.

ASSISTANT DIRECTOR: in PBS's Current Affairs/Programming Office. Position requires B.A. or equivalent in journalism or communications and four yrs. experience in journalism, news/current affairs/science TV production. Submit resume, references (3) and salary requirement to: Carole Dickert-Scherr, Director of Personnel, PBS, 475 L'Enfant Plaza, SW, Washington, DC 20024.

AD SELLER WANTED: MINNESOTA Association of Independent Film and Videomakers Media Arts Newsletter wants someone to work on commission to sell a couple of ads each month. Proceeds are designed to commission a freelance story a month for MAN. Call (612) 376-3333 in St. Paul, MN.

VIDEO TECHNICIAN: Resp. for repair and maintenance of Sony helical scan videotape equipment. Knowledge of TV electronics and test equip. essential. Permanent position (20 hrs./week) w/benefits. Send resume to: NYU, Graduate Film and Television-Video Dept., 40 East 7th Street, NY, NY 10003. ATTN: Vito Brunetti.

TEACHERS WANTED: Film in the Cities seeks teachers experienced teaching economically disadvantaged youths for a yr.-long film course. Knowledge of personal filmmaking, Super-8 technology, sound recording, film history and aesthetics desired. Send resume to Dianne Peterson, Assoc. Director, Film in the Cities, 2388 University Ave., St. Paul, MN 55114.

VIDEO ENGINEER WANTED: NY tape facility seeks experienced maintenance/ production engineer to run ¾" studio. Knowledge of color cameras essential. Duties include equipment setup and maintenance production work, and editing. Call VIDEO WORKS, (212) 921-9866.

CHICAGO EDITING CENTER is looking for new technical assistant. Duties: Design and maintenance and instruction in the use of ½" and ¾" editing and portable systems. Requirements: Aptitude in basic electronics, experience in ¾" video production and post-production, and ability to work well w/people and teach video skills. Salary contingent on qualifications. Contact Cindy Neal, (312) 565-1787.

ASSOCIATE MANAGER/16mm SOUND MIX TECHNICIAN: Requires ability to carry out 16mm mixes; mix experience preferred, or strong related backround (music mixing; professional sound editing & recording); familiarity w/ equalizers, limiters, mag recorders, Nagras, & related equip. Knowledge of basic video systems operation; ability to relate well to public; strong organizational skills; previous supervisory exp. preferred; Bilingual Eng./Spanish helpful but not req. Contact David Sasser at Young Filmakers/Video Arts in NYC (212) 673-9361.

CLERK/TYPIST/RECEPTIONIST: Not-for-profit media equipment center seeking reliable person to work in equipment loan/postproduction dept. Requires good typing skills, previous public contact/telephone/clerical experience: some film/video experience preferable. Bilingual Eng./Spanish preferred. Contact David Sasser at YF/VA in NYC at (212) 673-9361.

FILM RESEARCHER AVAILABLE: Prior experience in NY working for independent producers. Call evenings after 5 pm for more information — Suzanne Hrichak (415) 431-3831.

FILM PRODUCTION EXPERIENCE SOUGHT: by film student. No previous film work but would be willing to volunteer time in return for the experience and knowledge gained. Contact Kathy at (415) 621-4424 between 9 and 5 or 648-2908 after 6 pm.

FILMMAKER NEEDS ASSISTANCE in research/script development of historical/humanities project. Work would be on spec., includes some production work in film and photography. Contact Jay Miracle at (415) 564-5113.

EUROPEAN PRODUCER/DIRECTOR newly arrived in San Francisco with own complete feature-film shooting facilities seeks contact with ambitious professional filmmakers, writers and performers interested in forming a filmmaking cooperative. Please call or write Reynir Oddson, 84 Norwood Avenue, Kensington (Berkeley) CA 94707, (415) 524-1274.

PRODUCER WANTED for 2-hour videotape of national music contest for PBS. Send letter of interest and resume to Professor Donald Scherer, Department of Philosophy, Bowling Green State University, Bowling Green, OH 43403.

FUNDS/RESOURCES

NEA'S DESIGN ARTS AND MEDIA ARTS departments are requesting proposals for a PBS series on Architecture and Design. Independent production companies eligible if non-profit, tax-exempt. Deadline June 1, 1980. For guidelines and application contact Julia Moore, Programming in the Arts, Media Arts Dept., National Endowment for the Arts, Washington DC 20506, (202) 634-6300 by March 15.

THE NEW YORK STATE LEGISLATURE'S 1980 budget has cut appropriations for the New York State Council on the Arts by 1/3, with devastating effects expected for media and other arts organizations and support services. For info. on what you can do, contact Concerned Citizens for the Arts of New York State, PO Box 755, Ansonia Station, NY NY 10023, (212) 246-4962.

THE FOUNDATION CENTER has received a $16,000 grant from the McDonald's Corporation to sponsor seminars in 30 cities on fundraising and proposal writing. For info. contact Carol M. Kurzig, Director, Public Services, The Foundation Center, 888 Seventh Ave., NY NY 10019 or call toll-free (800) 424-9836.

ARTISTS' FELLOWSHIPS provide funds for artists in financial distress due to age or disability. Write Artists' Fellowships Inc., 47 Fifth Ave., NY NY 10003.

PUBLIC RELATIONS REFERENCE LIBRARY to help promote your opening is provided by The Public Relations Society of America, 845 Third Ave., NY NY 10022, (212) 826-1776.

SUPPORT SERVICES ALLIANCE provides services, seminars, information and health insurance for self-employed people. Contact Ralph James, SSA, Crossroads Building, 2 Times Square, NY NY 10036, (212) 398-7800.

NEA INFORMATION and applications in New York area available fast from regional representative John Wessel, 110 West 15 St., NY NY 10011, (212) 989-6347.

GRANTS IN EMERGENCY SITUATIONS: fire, eviction, unpaid medical bills, utility shutoff, etc. Contact Change, Inc., PO Box 705, Cooper Station, NY NY 10003, (212) 473-3742.

EXCHANGE STUDIO/LIVING SPACE through International Visual Artists Exchange Program. Contact Deborah Gardner, Organization of Independent Artists, Box 146, 201 Varick St., NY NY 10014.

NOTICES

TRIMS AND GLITCHES

WOMEN MAKE MOVIES is asking its friends to chip in $5.00 each towards the purchase of a new 16mm sound projector. Please send check or M.O. to WMM, 257 West 19 St., NY NY 10011, ATT: Janet Benn, or call (212) 929-6477.

FILM ARTS FOUNDATION has office space to sublet for a minimum of 3 months @ $150. Located at 490 Second St. #308, San Francisco CA 94107. For appointment call (415) 495-7949.

WHAT JOBS have you taken to support your film and video production work? Send descriptions (to be used in a film) with address and phone # to Mike Fleishman, c/o FRAME/LINES, Athens Center for Film and Video, Ohio University Dept. of Film, Lindley Hall, Athens OH 45701.

FESTIVALS

NEW ENGLAND FILM FESTIVAL, May 9-11 in Amherst, MA now accepting S8 and 16mm entries. Cash for best narrative, documentary, animated and experimental. Write NEFF, Arts Extension Service, Hasbrouck Lab, U. Mass., Amherst MA 01003.

10th Annual MARIN COUNTY FAIR NATIONAL FILM COMPETITION, July 2-6 in San Rafael, CA. Open to amateur, student and independent filmmakers, 16mm, op. sound. maximum length 30 minutes. Entry fee $10; deadline May 30. Write Marin County Fairgrounds, San Rafael CA 94903.

DALLAS' 10th ANNIVERSARY FILM FESTIVAL, March 21-30. Contact USA Film Festival, Box 3105, S.M.U., Dallas TX 75275, (214) 692-2979.

HUMBOLDT FILM FESTIVAL (dates to be announced) now accepting 16mm entries under one hour. Contact HFF, Theatre Arts Dept., Humboldt State Univ., Arcata Ca 95521, (707) 826-3566.

2nd Annual SAN FRANCISCO ART INSTITUTE FILM FESTIVAL, April 24-26, accepting 16mm or S8, optical or magnetic sound, or silent films. Deadline April 1; $10 entry fee. Write SFAI/FF, 800 Chestnut St., San Francisco CA 94113, (415) 771-7020.

1980 CINDY COMPETITION, September 24-27, now accepting entries in film, video, audio, slides, filmstrips and multimedia. Entry fee varies; deadline May 1. Contact IFPA National Office, ATT: Cindy Competition, 750 East Colorado Blvd., Pasadena CA 91101, (213) 795-7866.

JOHN MUIR MEDICAL FILM FESTIVAL, June 21-22, accepting entries on health subjects. Write Mike Maver, Coordinator, JMMFF, 1601 Ygnacio Valley Road, Walnut Creek CA 94598, (415) 939-3000 ext. 20384.

OTTAWA INTERNATIONAL ANIMATION FESTIVAL, August 25-30. Write Ottawa '80, Canadian Film Institute, 1105-75 Albert St., Ottawa, Ontario K1P 5E7, CANADA.

NEW YORK FEMINIST FEDERAL CREDIT UNION helps women with savings, loans and credit advice. Contact NYFFCU, 44 Carmine St., NY NY 10014, (212) 255-4664.

SCRIPTWRITERS' ASSOCIATION INTERNATIONAL is a professional society providing publications, seminars and workshops for writers of all levels of experience. For information and applications write Jane Ware Davenport, SAI, PO Box 7598, Dallas TX 75209.

FILMMAKERS' ACCESS CENTER provides Super-8 and 16mm production and postproduction equipment to members ($150/year) for non-commercial projects. Contact Dianne Peterson, Film in the Cities, 2388 University Ave., St. Paul MN 55114, (612) 646-6104.

CHICAGO EDITING CENTER has added a basic ¾" editing system to its low-priced services to members. Contact CEC, 11 E. Hubbard, Chicago IL 60611, (312) 565-1787.

GRANTS UP TO 50% OF COSTS of materials, lab work, equipment, facilities and consulting available for S8 projects, on basis of need and quality of proposal. Contact R.G. Photographic, Inc.. 1511 Jericho Turnpike, New Hyde Park NY 11040.

REVISED GRANT GUIDELINES for Ohio Arts Council are now available. Deadline June 1 for Mini Grants up to $500. Contact OAC, 50 West Broad, Columbus OH 43215, (614) 466-2613.

COMPUTERIZED VIDEO PRODUCERS REGISTRY can help you secure freelance production work. Registration fee and sample tape required. Applications available from The Registry, Multi Media Productions, PO Box 1041, Virginia Beach VA 23451.

INTERNATIONAL FESTIVAL OF NEW SUPER-8 CINEMA (dates to be announced) — contact Julio Neri, Latin Touch, Au Rio de Janeiro, Edificio Lorenal B, Apt. 52, Chuao, Caracas, VENEZUELA.

LOS ANGELES FILM EXPOSITION now accepting entries, will include S8 showcase. No entry fee. Write FILMEX, 2020 Ave. of the Stars, #630, Los Angeles CA 90067.

INTERNATIONAL FILMFESTIVAL LOCARNO, August 1980, is sending 2 members of its selection committee to New York to screen independent feature-length fiction films. Theres Scherer and Bernhard Giger will stay at the Hotel Edison, 47th and Broadway, (212) 246-5000 from April 15-29. Contact Ms. Scherer at Kramgasse 26, 3011 Berne, SWITZERLAND, (031) 22.39.27.

RENEW!



JOE AND MAXI — A film by Maxi Cohen and Joel Gold

From the Folks Who Are Taking Over Hollywood

By Marjorie Rosen

The most impressive autobiographical film I've seen recently is an enormous undertaking, a project four years in development. Maxi Cohen and Joel Gold's "Joe and Maxi" was begun after the death (from Cancer) of Maxi Cohen's mother; at that time the filmmaker decided to explore her ambivalent relationship with a gruff and withholding, yet provocative, father. ("He would approach me sexually, and other times he would beat me for leaving my shoes in the doorway.") On screen we see Maxi trying to explain herself to this difficult man; we see his joviality, his vitality, his inability to reach out to her. In the course of making this document, Maxi and her father learn he has cancer. The film becomes something else: a valiant struggle of a dying man to come to grips with his mortality; a way for his daughter to adjust to the loss and, in the last months of his life, to try creating bridges for understanding.

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From VIEWMASTER

By George Griffin

the Independent
APRIL 1980



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We welcome your response in the form of letters, reviews, articles or suggestions. As time and space are of the essence we can't guarantee publication. Please send your material to THE INDEPENDENT, 625 Broadway, 9th Floor, NY, NY 10012. If you'd like your material returned to you please enclose a self-addressed stamped envelope.

NOTE: All submissions to newsletter due by the 15th of month preceding publication, preferrably earlier.

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COVER: FREE VOICE OF LABOR: THE JEWISH ANARCHISTS

correspondence

John J. Iselin
WNET/13
356 West 58th Street
New York, New York 10019

February 14, 1980

Dear Mr. Iselin,

It is quite unfortunate for a Public television station to refuse to show our film 'Finally Got the News.'

Prints of the film have been sold all over the world. The film has been shown at numerous festivals and has been aired on European television and Public Television in Detroit. The film is one of a handful of films that concerns itself with a Black workers' organization and therefore is heavily used by colleges, community colleges, churches, labor organizations, and especially by minority groups.

The fact that NET calls the film "outdated" is not a logical argument. In fact, many of the same conditions exist in Detroit and continue to make the film vital. What the film depicts in 1970 in Detroit is important for all of us to know, as it is an important history that helps us see the present with more understanding.

Any one of the filmmakers on 'Finally Got the News' would be happy to give a brief introduction on videotape and set the specific time and circumstances of the film. However, we suspect you are covering up for not wanting to show a film that you think is too political. The Independent Panel, made up of community representatives and independent filmmakers, is a crucial vehicle for selecting representative films. If NET flies in the face of this procedure we can only surmise that it is incapable of breaking away from its upper middle class British programming that fails to represent 90% of the people in the New York, New Jersey area. NET has not fulfilled its function as a Public Station, by exhibiting political repression using public funds.

Peter Gessner
Stewart Bird
Rene Lichtman
Center for Educational Productions, Inc. New York, N.Y.
cc-Walter Goodman

(See Mr. Goodman's article in this issue.)

Dear Editor:

Just a quick note to share my thoughts with you concerning the new format of the **Independent.** I find the expanded text to be more encompassing and truly informative regarding issues, concerns, and experiences that affect the independent producer.

Its condensed and intelligently written articles provide a substantial and significant foundation bywhichideas may be generated and discussed. I feel the inherent complexity of the Telecommunications Rewrite Act has been beautifully articulated by the Independent, insuring an informed and knowledgeable constituency. I, for one, feel that the **Independent** is essential reading and look forward to future publications.

Sincerely,

Nancy Sher
Director
Film Program
New York State Council on the Arts

Walter Goodman: Right or Wrong

For independent producers hoping to be broadcast on public television it is important to understand Walter Goodman, WNET's last word in independent programming. WNET's executive editor, Goodman describes himself as "the final authority" for independent production on the air. This authority is the station's means of executing their legal responsibility over transmission. It is the blade of what independents have historically felt as the station's ax, i.e. editorial control. The delicacy of the executive editor function is the fine line stations walk between legal responsibility and censorship. Compounded by the absence of precise television standards, stations' "final" programming decisions are rendered even more subjective. Therefore a considerable amount of personal and organizational discretion must be exercised by executive editors as they determine what the public television audience will get to see. This situation places a great responsibility in the hands of the men and women who, in determining programming, are also deciding just which audiences public television will serve and, given the diversity of independent producers, which producers will have access to that audience.

WNET's selection of Walter Goodman is a good indication of the audience it seeks. How open-minded is WNET's executive editor to the Congressional mandate for diversity in public broadcasting: subject matter, political controversy, alternative perspectives, minority audiences, independent producers...? His attitude toward independent producers is less than encouraging: "Every independent film I've ever seen has the same point of view." Incidentally, this familiar condescension has not prevented WNET from applying to NEA and CPB (for one million dollars) to produce their very own independent series. (Goodman will presumably continue to serve as executive editor.) NEA has already seen fit to award this "promising" independent series (originally entitled UP AND COMING) with a $100,000 grant; the application at CPB is still pending. The lack of promise for independent producers at WNET is perhaps most clearly seen in Goodman's meanness of spirit, revealed in the following article, originally published in the New Leader (Sept. '79). — **Alan Jacobs**

FAIR GAME
by Walter Goodman

Listening to the Third World

To manifest the indignation of the freedom-loving people of the Third World at the brutal treatment of the people of the West Bank by the Zionist lackeys of American imperialism, not to mention the vicious assaults of their capitalist masters on Andrew Young and the American Indian, the executive committee of the not-so-nonaligned nations has been called into special session. Presiding is the delegate from the Central African Progressive People's Charnel House.

THE CHAIRMAN:

I am honored to have been chosen to preside over this extraordinary plenary of the underdeveloped. May I ask the gentleman in the third row kindly to put on his trousers.

I am proud to report that in my country, all minorities are treated with perfect equality and without a hint of racism. Under the reign of our beloved colonel, who has now been in office for a full three days, no distinction is made among whites, Indians, blacks. Amnesty International confirms that all are being cared for indiscriminately. Burial in the fields is on a first come, first interred basis, and the reports that opponents of the regime are being eaten are exaggerated. Oh, maybe a taste here and there, but no banquets. When the rumormongers are apprehended, they will be executed after no torture to speak of and then tried. (Demonstration of admiration.)

Thank you, brothers. The first fraternal delegate to speak will be the honorable representative of the Beautified Republic of Iran. Your Saintliness.

Kurds and Way

THE DELEGATE FROM IRAN:

Thank you, oh Brother in the faith. The correction of the misguided is being carried out in my country despite the active intervention of Satan. Some would say to the devil with the infidels, but Islam is persevering. I do not speak here of Christians or Jews; they are unspeakable. Allah has placed upon us the glorious burden of confronting the evil in our fellow Moslems of a slightly different persuasion, and we shall not flinch. The fire shall have them, after the machine gun gets done with them.

May the short skirt become a shroud for perverts.

THE CHAIRMAN

And that's no veiled threat.

THE DELEGATE FROM IRAN:

May the tongues of intellectuals be uprooted, their eyes plucked out, their hands cut off unto the elbow, and Allah's mercy and abundant oil be upon you all. (A brief prayer.)

THE CHAIRMAN:

Amen, Imam, and will somebody please mop up after his Saintliness. I have here a telegram of earnest affection for your Beatitude from the Ramsey Clark Any-Enemy-of-the-Shah-Is-a-Friend-of-Mine Committee. The committee apologizes for the bad press in America — but we all know the sort of people who run that.

Speaking for my own country, we can guarantee a mass conversion in accord with the guidelines of any Ayatollah in exchange for a break on the price of crude.

Now, we shall hear from the esteemed delegate from the People's Utopia of Vietnam.

THE DELEGATE FROM VIETNAM:

Thank you, Your Estimable. We in our country have watched with wide eyes your brave colonel's pioneering accomplishments in the elimination of the minority problem.

Even as we rebuilt the land devastated by Western imperialists, we offer an example to the world of the humane impulses of Third World Socialism. Tempering justice with

recreation, we have dispatched our exploitative minority on cruises around the Pacific at bargain rates. There they sail even now, from one pleasant shore to another. The children especially must be having a wonderful time. Those who have voluntarily chosen to remain in our land are enjoying adult education courses at state expense. I have with me many affadavits (*sic*) of gratitude. A few, it is true, who are anti-peoplehood, crooked and probably cracked, have spread poisonous slanders to the rodents of the press. To them we say, give thanks you are not in Cambodia.

THE CHAIRMAN:

All hail and thank you, oh, big-of-heart Little Brother. I have here a cable of solidarity to you from the William Kunstler Vietnam-Can-Do-No-Wrong Committee. And, I must add, a cable of fraternal reprimand from the Noam Chomsky Stop-Picking-On-Cambodia Committee.

Now, it is my honor to call upon the exalted leader of the Cuban masses.

THE DELEGATE FROM CUBA:

(Eight hours later.) To conclude, no one need fear anything in our Motherland, so long as he keeps his mouth shut, and fights where he is sent to fight, totes that barge and lifts that bale. Inspired by the ideals and advanced weaponry of our Soviet comrades, whose record of care and devotion toward ethnic and religious minorities is unexampled, we shall bring to our relations in Africa a new dawn of hard work and shut mouths. Everybody will now cheer. (Cheers).

THE CHAIRMAN:

Hurrah and a cable of praise to you from the Fair Play for Cuba and Jane Fonda Committee.

Before calling upon our next speaker, the star attraction of this unsurpassed gathering, permit me to read the following communication: "Evidence in hand that the CIA, the FBI, the Mafia, and the U.S. Chamber of Commerce behind the mysterious disappearance of Idi Amin. Send a million dollars post haste so that we may pursue hot leads." Signed: The Mark Lane All-the-World-Is-a-Conspiracy Committee.

I now call on the Gracious Representative of the Palestinian Liberation Organization.

Rules of War

THE DELEGATE FROM THE PLO:

Brothers, I come to speak not of politics but of morality. All humanity condemns those who persist in shelling the innocent inhabitants of Southern Lebanon. The international community, gathered here in full purity, calls upon the Israeli colonialists to play fair. Let them be as men and engage in warfare in a manly manner. Let them send their fighters into our territory to occupy schoolhouses and machine gun buses instead of launching assaults from afar. That's the sort of warfare the United Nations respects (*sic*).

Brothers, there is no honor in these people, and we would condemn them except that we do not recognize them. What we ask of those alleged Israelis, through third parties like our closet friends in the United States, is that they show a little trust. Let them hold out their hands. . .

THE DELEGATE FROM IRAN:

. . . and we will cut them off at the elbow.

THE CHAIRMAN:

Will His Gracehood kindly restrain his understandable passions until the delegate has completed holding out the branch of peace. And will somebody please wipe the froth from the benign beard?

THE DELEGATE FROM THE PLO:

(Gun up.) I stand before you as the sole legitimate spokesman for the Arabs of Palestine, and woe be to any Palestinian who says otherwise.

THE DELEGATE FROM IRAN:

Pluck out their tongues!

THE CHAIRMAN:

Down, Respected Reverence.

THE DELEGATE FROM THE PLO:

And when the glorious day dawns upon our glorious Palestinian State, be assured that the examples set by our glorious brethren in progressive paradises from Havana to Hanoi and in Islamic heavens on earth from Libya to Iran will be followed most worshipfully.

THE CHAIRMAN:

All in favor say Aye.

ALL:

Aye.

THE CHAIRMAN:

From our mouths to Allah's ears.

THE DELEGATE FROM IRAN:

Ears! Rip off their ears . . . chop off their toes . . . snatch out their guts . . .

(The meeting ends in prayer.)

AIVF/FIVF BOARD MEMBERS: Executive Committee — Matthew Clarke, Treasurer; Pablo Figueroa; Dee Dee Halleck; Alan Jacobs, Ex Officio. Stew Bird; Jeff Byrd (AIVF only); Maxi Cohen; Monica Freeman, Vice-President; Manny Kirchheimer; Kathy Kline, Chairperson; Kitty Morgan; Jane Morrison, President; Elliot Noyes, Secretary; Ted Timreck.

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PBS ENGINEERS INDIE RAILROAD

Dear Program Manager:

I don't know about you, but I am very disappointed in the way SPC 7 has developed. Specifically, what concerns me is PBS management of the bidding process. Indeed, the problem — for me — is the very fact of PBS control over that process, a control which I regard as artibrary and excessive.

On February 13, the day after the Second Preference Round, we all received a DACS message from PBS containing, we were told, the "final SPC 7 catalog." I was shocked to note that PBS had unilaterally eliminated a large number of the new proposals which we had screened in San Francisco, as a result of their not having achieved "'. . .40% purchase power or higher" in the Second Preference Round.

However, the Second Preference Round was not a purchase commitment round, as PBS itself reminded us. Therefore, to eliminate a proposal on the basis of a purchase power figure, of whatever magnitude, was both irrelevant and, frankly, a deception. Indeed, I was shocked that proposals had been dropped for any reason at all.

I am very disturbed by what has happened here. Two or three people at PBS have decided, quite without consultation, what we, the member stations, will bid on and what we will not. I, for one, deeply resent being told that I will not be permitted to bid on what I saw and discussed at the Program Fair and for weeks afterward.

If we are not to be permitted to bid on the entries that we screened in San Francisco, what was the point of getting us all there? Why spend five or six days together at great expense to our stations if PBS in the end is simply going to instruct us about which shows we can bid on?

My disgruntlement is further intensified by the fact that PBS made up the rules of the bidding procedure as we went along. At no point during or after the Program Fair was I informed of a general procedure for the voting and bidding or asked for an opinion. I certainly had no idea that so many proposals would be eliminated merely as a result of our expressing "preferences" in the Second Preference Round.

Finally, you may have noticed that most of the proposals submitted by independent producers for the major market were dropped before the first bidding round. PBS has made a commitment to see that independent producers get more access to the system; I wonder if network action is arbitrarily eliminating most of the major market independent proposals before the first bidding round is an adequate response to the legitimate demands of these producers?

In summary, I object in principle to PBS Programming manipulating the SPC 7 process which began so auspiciously in San Francisco. I object to PBS deciding what programs we would bid on and which ones we would not. As a Program Manager of a supposedly independent PTV station, I object to not being permitted even one bid on shows our viewers have expressed preferences for: preferences we have taken some pains to ascertain.

I would object even if all the shows I wanted to bid on had been included in PBS' "final catalog" and others eliminated in their stead. Because the real question which these events raise is this: do we at the local level control the program selection process on behalf of our service areas or does the network office? We Program Managers and our stations certainly are not controlling the SPC bidding process. I, for one, am not happy with that situation. Are you? I would appreciate hearing from you.

Sincerely,

Jim Lewis
Director of Programming
KPTS, Wichita, Kansas

cpb PROGRAM FUND priorities & procedures

On March 10, 1980, the Corporation for Public Broadcasting's Board of Trustees delegated its power to make individual programming budget decisions to Lewis Freedman, the new CPB Program Fund Director. Of the 15 members of the Board, the vote was 6 to 3 in favor of the passage of Mr. Freedman's proposals. Some members of the Board were dismayed over the lack of specifics. Board member Howard White, for example, remarked on his vote, "I don't know what this paper is." The paper is broad enough to leave much of the final decision-making power in the hands of the Program Fund Director. In addition, CPB Board oversight procedures for the Program Fund are somewhat unclear.

The following paper outlines the general procedures by which "Independent Requests for Proposals" will be obtained and dealt with. Mr. Freedman visited the AIVF on March 28th to discuss the issues raised by his paper.

memorandum

TO: CPB Board of Directors
FROM: Lewis Freedman
DATE: March 10, 1980
SUBJECT: Program Fund Priorites and Procedures

The attached paper states my thoughts concerning the priorities and procedures for the administration of the Program Fund in FY 81.

Programming

The Program Fund will stimulate innovative and exciting programs with excellence and diversity as its standards.

Excellence will be judged through the mechanism of advisory panels consisting of experts, chosen from all parts of the American community and all fields of activity.

Diversity will be sought through making the Program Fund available to all sources of creativity, both inside and outside the public broadcasting community.

The Program Fund will try to address an ever-widening spectrum of the potential audience, without lowering its artistic and intellectual standards.

It will seek to do this by searching out subjects in all diverse parts of the country, by listening for new voices that speak for those segments of the community that are otherwise unheard.

It will also seek to do this by exploring new forms for television, forms that will raise the spirit, feed the imagination, and touch the heart, entertain as well as nourish.

In doing so, it will speak for, and listen to, minority groups and women, the old and the young, the educated and those who are less so.

The Program Fund will open up new avenues for children's programming, requesting original and entertaining proposals to serve as vehicles to stimulate as well as teach.

The Program Fund will strengthen the national schedule by funding programs that are either too expensive, too provocative, or too special to be created by the other methods of program selection.

The Fund will also strengthen regional groups and local licensees since they provide a network of broadcasters where new ideas, new talent, and new personnel can be tried out.

The Fund will take the responsibility for creating local programs that might serve as models for other local broadcasters, even where the material might be too specialized for national broadcast.

The Program Fund will support experiments that aim at enhancing public broadcasting by working with other broadcasting entities such as National Public Radio, the Independent Producer Laboratories, and the Daily Exchange Feed, as well as the Public Broadcasting System.

The Program Fund will assist in developing programs even when the cost is too great to be born by the Fund alone, by investing in the early stages in order to encourage co-funders, private and public.

Finally, in choosing proposals with the advice of panels, the Program Fund will stress those subjects of the greatest concern to the viewer and to the community. Through film, through video tape, and through live broadcast, the Fund will create programs that deal with the national as well as the individual dilemmas of our time. Through government and art, through science and history, either dramatized or analyzed, the Program Fund should be a tool with which the American citizen can contemplate, understand, and enjoy our time.

By reflecting the visible and making visible what is unseen, it can help to address the spiritual, ethical, and moral crises that confront the nation; if it succeeds, it will enhance the life of the viewer, not killing time, but enriching it.

Process

The following outline will describe how the Program Funds intends to request, handle, negotiate, and monitor projects:

Request

The Program Fund will develop a detailed request for proposals to provide producers with all the information they need to compete for funds. In addition, a summary will be prepared which will be used primarily as a means of advising producers how to obtain this detailed request for proposals. The following is a list of items which will be included in the detailed request:

1. a description of the CPB Program Fund and its purpose
2. the timetable for the receipt of proposals, the review and

selection process, and the production and distribution

3. a description of what the programs are expected to be (e.g. a series on American history, a documentary on examining American economy, etc.)

4. a description of the type of proposal request (e.g. treatment, script, pilot, series)

5. a list of required material and suggested format (e.g. one page fact sheet, two page summary of proposal, budget, example of previous work, etc)

6. a description of the rights, warranties, and indemnifications that CPB will require (e.g. four plays in three years, etc.)

7. a description of the usual CPB funding arrangement

8. descriptions of the number and type of reports the Program Fund will require (e.g. two progress reports and a final accounting)

9. a description of the review and evaluation process and the criteria to be used

The summary will describe only the type of programs the Fund is looking for, the deadline dates, and notification that more detailed information is available.

Dissemination

The summary will be distributed in the following ways:

1. CPB, PBS, and NAEB's newsletters

2. notification to various newspaper, magazines, and trade press, etc.

3. mailing lists of independent producers — to be reviewed and updated at CPB

4. notification of various organizations and trade groups (e.g. independent film and video groups, writers association, etc.)

The summary will tell people who are interested to write CPB for more detailed information.

Handling

The following procedures will be used to handle proposals:

1. All proposals will be logged in and assigned a number.

2. Each proposal will be examined for completeness.

3. Each proposal will receive an acknowledgement; and, at this time if anything is missing, the producer(s) will be notified and given time to provide the missing material.

4. The panels will be selected about the time the solicitation is first made; each panelist will be sent a packet of material at least two weeks prior to the meeting.

5. The panel will meet to review the proposals and make recommendations to the Fund Director. To the extent possible, notes will be taken and comments attributed to specific proposals, for the purpose of providing the producer(s) with comments.

6. After the panel has made its recommendation and the Fund Director makes his decision, the respondents will be notified of the outcome.

Negotiations

The contract officer of the Program Fund will negotiate with the producer(s) within guidelines established by the Corporation. The commitment of funds and the negotiation of the contract will be under the supervision of the Fund Director. Execution of the contract will rest with the president of CPB. It will be the responsibility of the Program Fund to do the following:

1. review and approve the budget

2. negotiate the contract within the perimeters laid down by the Corporation (in the event that the terms of the contract exceed these perimeters, permission from the president will be required before the negotiations can be completed).

It will be the responsibility of the administrative arm of the Corporation to do the following:

1. assure that the monies committed by the Program Fund are within the approved Fund budget

2. that the contracts do not exceed the guidelines set by the Corporation

3. that payments are made in accordance with the terms and conditions of the contract.

4. provide auditing services when requested

5. provide contract drafting services

Monitoring

It will be the responsibility of the Associate Directors for Public Affairs and Cultural Programming to monitor those projects which fall within their area. This will include reviewing progress reports, on-site visits, and the screening of completed productions. They will be responsible to see that the productions are completed on time within budget, and as described in the proposal.

Panels

The Program Fund will work through a system of expert panels as mandated by Congress. The following structure is suggested. While taking advantage of the panels' recommendations, it preserves the flexibility that programming demands.

1. The Agenda Panel. This panel consists of a group of men and women, each expert in a different field, who would advise the Fund about trends and developments in the year to come. It would meet at most twice a year. It would not examine proposals, but would simply serve as a lighthouse to guide the Fund in decision making.

2. The Task Force Panels. These panels would be chosen from men and women in particular areas of community life: government, art, science, etc. There would be six panelists on each: four from outside broadcasting, one broadcaster, and one independent producer. The panels would read proposals and make recommendations. The panels would meet approximately three times a year.

It should be noted here that the panels would work on different levels depending on the areas of programming involved. An anthology of independent productions would require the judgment of the panel on each proposal within that anthology. On the other hand, the area of current affairs might require their recommendations to determine which of several series ideas might be funded; but the individual programs would be determined by the executive producer.

3. Available Experts. Since good program ideas and proposals often arise spontaneously, and often need fast action, the Program Fund will maintain a list of experts in all fields who are available to give their recommendations on short notice. If a proposal is received that the staff feels warrants fast action, it will be sent immediately to three or four experts for their opinion by telephone. If their recommendations concur with the staff's, the project would be explored in more detail so that when the Task Panel meets, a final decision and implementation can be realized quickly.

It should go without saying that every panel will include both men and women, and that the minorities will be represented.

The independent producer and the broadcaster on each panel would not, of course, be eligible for a grant from that panel while he or she is serving on it.

One final consideration must be borne in mind. The Program Fund must be open to proposals that defy prior description. It must encourage them, and in fact, seek them out. As is well known, committees have a tendency to shy away from the exceptional. While taking full advantage of the expertise of the panel system, the final decision-making process must always allow for the most creative, original, unpredictable, and seemingly nutty idea.

Independent Producers

For the purpose of the Program Fund, an independent producer is any producer, working for himself or herself, who is in complete control of the content and the budget of the production.

In making grants, the Program Fund will observe the letter of the Congressional mandate to ensure that a substantial portion of the money goes directly to the independent producers who submit proposals of quality that fall within the guidelines and priorities set up by the Board of Directors.

Beyond administering the Fund, there are four areas of concern: Information, Outside Funding, Promotion, and Marketing. Since there is no single organization representing independent producers comparable to PBS for the stations, CPB will have to find ways to relate to independents. They would include:

1. Information. In addition to the generally accepted channels of information such as Variety, Broadcasting, etc., the Program Fund could create a Newsletter that would be available free to all independents who asked to have their names on the mailing list. This Newsletter would be issued regularly and would contain any information relevant to the Fund: its priorities, its schedule, its decisions. (As such it would be useful to similar agencies such as the Endowments). Furthermore, it would be a forum for ideas, and even for criticism and rebuttal. It would be funded by CPB and, hopefully, by other interested parties, such as the Rockefeller Foundation.

2. Outside Funding. Frequently there will be good proposals that the Program Fund cannot underwrite entirely. In such cases, it would be extremely helpful if there were an office that could advise the independent producer where additional funding might be found. This would go far toward alleviating the frequent situation where seed money is available from CPB, but through lack of experience the independent producer cannot find the remainder and good ideas languish.

3. Promotion. An effort should be made to improve the promotion of independent productions, particularly the production that does not fall within a series. Quite naturally, the major portion of advertising and promotion money administered through PBS is allotted to major series and usually to those produced by stations. Since the Program Fund will concern itself to a considerable degree with the programs that it supports, this situation will be improved to some degree. It would be useful, however, to arrange some method of advising, and even assisting, an independent producer in regard to promotion. Acknowledging that advertising money is too hard pressed already, the skill and experience that can be used to promote a particular program would not only help the producer, it would go far to underline the role that CPB is playing in the encouragement of the diverse creative forces available.

4. Marketing. Both from the point of view of the independent producer and of the Program Fund, finding a market for Program Fund underwritten productions, here and abroad, is important. Almost without exception, the small independent lacks the experience, the knowledge, and the contacts to make the sales. It would greatly enhance our relationship with the independents if CPB could create a mechanism to help search for and stimulate sales of productions that have been funded and broadcast on the public network. It is not only a first step toward the self-support that is so often encouraged for public broadcasting, it, too, is part of the effort that must be made to stimulate an awareness of CPB's role in the creative life of the country.

These four separate areas are in fact part of a larger whole: following the spirit as well as the letter of the Congressional mandate, CPB would implement its role as leader of the broadcasting community, enlarging that community to include the independent spirit that is so typically American and so vitally necessary to the well-being of public broadcasting.

Priorities

Certain priorities must be set to guide the administration of the Program Fund, while bearing in mind that there is simply not enough money available, even if all previous commitments were broken, to do all the things that need to be done. Filling the gaps means choosing which gaps to fill.

1. One gap is obvious: the shocking scarcity of children's programs — in-school and particularly out-of-school and at every age level. There are, in addition, almost no family programs on the schedule.

2. A second gap: minority programming has hardly begun, either targeted specifically at special groups or aimed at the community at large to increase its awareness and understanding through main-stream programs.

3. Less obvious but just as real is the gap in the area of cultural programming which has had a tendency to focus on a rather high-brow level, taking little account of the popular arts and particularly ignoring the vast majority of potential viewers who are not prepared to jump from Saturday Night Fever to the Metropolitan Opera overnight. The alternative to Joan Sutherland is not Doris Day, and the capacity to learn is universal. In the push to provide the greatest performances, public broadcasting has closed its eyes to the opportunity to teach an ever-widening audience how to enjoy them. It may be time to assume that obligation.

4. The area of programming called Science and Information is probably the only one that is substantially supported, clearly because it is usually uncontroversial. For the time being, public broadcasting has NOVA, the National Geographic Specials, and the forthcoming ODYSSEY. But there is no programming that addresses the individual's health, either physical or mental or spiritual, an alarming oversight.

5. The area of public affairs is almost totally untouched in public broadcasting where, ironically, it has the highest potential, particularly in this period of national and international crises. Except for the occasional special, public broadcasting rarely copes with the government, its policies or the lack of them, and its relationship to the rest of the world. Despite the good work done by the few shows already on the air, the reluctance of private corporation money to enter into a potentially controversial area has created an enormous gap in the schedule. As Bill Moyers has pointed out, one should be able to turn to public broadcasting with the certainty that one will find there a regular and total account of the course of events presented in depth.

Children's Programming; Special Interest Programming; Cultural Affairs; Science and Information; and Public Affairs. Among these five areas, by filling these five gaps, through drama and synthesis, dramatization and analysis, the Program Fund's priorities can be set with the goal of modelling a coherent and complete schedule.

These priorities should be arrived at with the understanding that they are not mutually exclusive. They should be set with the awareness that not all of them, or even any one of them, can be fully achieved with the limited sums at the Fund's disposal. They should be discussed with the knowledge that innovative and original ideas do not come on command and that a spectacularly good idea cannot be rejected because it doesn't fit the guidelines.

Finally, there is the danger that the limited sums will be spread so thin that no impact will be felt in any area at all. Using the Program Fund itself, judiciously administered, and using the available additional government agency, foundation, and private corporate money that might be triggered by the Fund, the Corporation might reasonably expect to establish within two years a strong salient in each of the above areas. The foothills should be built up; the range should be extended; but, if the Program Fund can discover one or two mountain peaks, the experiment will have succeeded. □

CHAMBA NOTES

"MINORITY" PROGRAMMING ON PTV

by St. Claire Bourne

As an independent producer/director "specializing" in subject matters of special interest to Black Americans for over a decade, I'd like to present some comments on the current state of "minority" programming and make specific suggestions for the future. We are in a period of transition in which both independents and "minorities" are seeking greater participation within the CPB/PBS structure and it is within this context that I address these remarks.

"Minority" programming in the electronic mass media has had a relatively brief history. It was public television that took the first step in the 1960's with BLACK JOURNAL, the first national Black news program on American television. As an original member of that program's staff, our purpose, as we saw it, was clear: to provide "minorities" with an opportunity to address each other on issues that they considered important. As a counterpoint to BLACK JOURNAL came SOUL!, an entertainment program which also provided a forum for performers who had been virtually ignored by mainstream television. Then came an explosion of local public affairs programs aimed at the "minority" audience.

Both of these pioneering programs performed a necessary function quite effectively but were in origin and in fact a reaction to the wake of urban disorders during that time. They were created as a response to an admitted deficiency: to address an audience which had never been adequately addressed directly before. The programs and their imitators could be called "the first generation of minority programming".

If there was a flaw in this first effort, it was a narrowness of vision that could not be avoided at the time. By addressing Blacks about Blacks only, for example, a large part of the viewing audience was excluded but more important, the role of "minorities" within the total framework of America was not addressed.

The second generation of "minority" programming attempted to correct some of these unavoidable limitations. While comedy and/or musical variety programs oriented to certain ethnic groups began to surface in mainstream television, public television presented INTERFACE which showed the interaction of various cultures in America through issues in everyday life. INTERFACE concentrated on socio-political conflict and congress but also limited itself to a certain aspect of America — the cultural (in the anthropological sense) interaction. Another program, BLACK PERSPECTIVE ON THE NEWS, took the "hard news" approach and opened its list of guests to all races with the understanding that all people in this country can be affected by a variety of newsmakers of all skin colors. However, the news format prevented the viewer from receiving a multi-dimensional understanding of the issues.

The next step in this process, I propose, is a view and interpretation of American issues based in the "minority" experience but treating issues, trends and phenomenon not necessarily directly connected to "minority" life. It is this approach that has yet to be seen in programming content. A view from this proposed perspective would bring an unjaded eye to not only institutions of special interest to "minorities" but also to those institutions that affect everyone as well, for it can be truthfully said that all things in America affect all people in America in some way.



St. Claire Bourne

INSTITUTIONAL REVIEW

T.V. LAB PRE-PANEL SYSTEM DRAWS FIRE

(The INDEPENDENT is pleased to make available to our readership the experience of independent film and video makers. The following evaluation of the selection process at the TV Lab, Independent Documentary Fund is the personal view of Mitchell Block. It is not intended to represent the view of the AIVF. Neither is the reply, written by Kathy Kline and David Loxton of the T.V. Lab.)

OPINION BY MITCHELL W. BLOCK

Last month in this column we outlined some ways of making grant proposals look better and read easier, and we discussed some ways of listing credits and submitting sample works and proposals to increase the likelihood of funding. The focus was on the WNET's Broadcast Laboratory, Independent Documentary Fund.

Ben Shedd and I were co-applicants this year for a grant from this fund. This was my third attempt and I felt that I should follow my own advice. By expanding the project and bringing in Ben, I knew that WNET's final panel would, in theory, have to pay more attention to our project than in the past. With Ben, the packet should have received serious recognition from the pre-panel in at least two areas: "Sample work" and "Ability of applicant to carry out proposal". It did not, although our proposal packet included my Emmy award-winning film, NO LIES, and Ben's Oscar-winning film, THE FLIGHT OF THE GOSSAMER CONDOR.

This has happened three times to me, and I can assume it has happened with some frequency to hundreds of other filmmakers who have applied. At $200 a grant proposal, which I think is a low estimate for one person's time for two days to research, write, and plan a grant application, WNET is wasting thousands of dollars of filmmakers time. Independent filmmakers are being given high expectations. This is clearly unfair and perhaps even irresponsible. Sample films and video works are not screened, ideas are inconsistently judged by pre-panelists, who are working without guidelines, and without coordination either with other pre-panel groups or the final panel.

The issue in our mind is not whether or not *we* should have been funded. The issue is how the Fund funds. Is there a better, fairer way of doing this?

The current trend calls for panels and pre-panels to be made up of selected representatives of various interest groups. I was asked to be a prepanelist from my region. In most cases, one pre-panelist is a public television employee and the other an independent film/video maker.

Judging content and judging ideas is very difficult without a set of guidelines. What is a good idea? What idea has national significance? What is national significance? Which ideas should we fund? Not fund? To whom should we give the money? One could assume these are representative questions that pre-panelists and panelists should ask when judging proposals. How does the Television Laboratory operate? Each of the 20 or so pre-panelist panels receives 40 or so packets containing 2 copies of each grant proposal and sample film and tape works. Fuzzy guidelines are offered. Pre-panelists are asked to rank the proposals on a 10-point scale, giving the "best" project the highest score. No one tells them what is considered a good idea, how to rank applicants' abilities as filmmakers by their sample work, how to tell if an applicant can carry out his/her idea.

No objective criteria exists for filmmakers selections or for WNET. Films are not funded because of "content" or "the idea" or on the basis of "sample works" or "ability of the applicant to carry out the proposed activity," the supposed guidelines of the program. Given the limits of the situation—the number of films and tapes submitted and the breadth of the existing "criteria" — the oberburdened pre-panelists cannot be responsible to each applicant. Instead, pre-panelists are left to judge on the basis of intuition and personal bias.

Furthermore, pre-panelists are doing WNET's dirty-work. In the present system pre-panelists serve as an inconsistant and unaccountable filter to reduce the applications to a manageable number. In so doing, they unwittingly act as a buffer between the vast numbers of needy filmmakers and the Public Broadcasting System.

As a pre-panelist I did not receive clear guidelines for any of the three areas our pre-panel was asked to evaluate. I did not screen work for any proposal I considered weak or whose applicants had little demonstrated film experience. If the key criteria for judgement are "content" or "idea" and the one idea we most highly recommended was not funded by WNET (which was the case), and if it happens that they instead fund one of our second or third choices (which they did), then something must be wrong. If they totally ignore our recommendations and fund one of the other 40 proposals we received, the entire fairness of the pre-panel system is put on the line.

Films are funded because the final panel wants to fund them, not necessarily because of what pre-panels say. Shedd and I compare favorably to a number of grantees in two areas: sample works and ability of applicants to carry out proposal. In a number of cases our credits or "bankability" is greater. There is no question that our sample works and ability is less than a "10". Yet, our pre-screeners for reasons unknown to us, gave us a "5". They did not like our idea. Yet, our idea and most of the ideas we have reviewed are all pretty much the same. Some ideas might be more political on the surface, some might be more controversial, but when one evaluates all of the workable ideas our, like almost

HALF of the proposals my pre-panel reviewed, were no better or no worse than ANY of the ideas that already have been funded.

It shouldn't be surprising that an inconsistant process without standards produces an irrational mixed bag of results. Consider these Independent Documentary Fund selections:

1. A film on the C.I.A. and U.S. foreign policy.
2. A portrait of three radicals who now hold elected offices in Detroit.
3. A portrait of actors, actresses and musicians trying to make it in L.A.
4. A portrait of four mothers and their daughters.
5. A portrait of three black jazz tap dancers.
6. A portrait of the life saga of an American wheat farmer in Washington State.
7. A film dealing with the reshaping of attitudes, values and myths during the 1930's in America.
8. An investigation of possible insurance fraud in a small Florida town.
9. A film examining how news events are selected and organized.

A Short Outline for a Possible Solution:

A system that requires hundreds of people to compete for limited funding should undergo constant review. The WNET program, by using pre-panels, clearly is not serving the needs of the independent film community. My purpose in offering the following suggested method is to begin a dialogue between WNET and the independent film community. No system is fool proof. No system will work for everyone. But the present system is clearly unfair. With Public Television gearing up to work with us under its mandated program for independent filmmakers, new methods must be devised to allocate funding. If 10 new programs like WNET's are set up, instead of 25 pre-panels evaluating 800 applications for funding, 8,000 applications will be reviewed by hundreds of pre-panels.

WNET and other major granting organizations within Public Television that have funds and are looking for proposals should stop asking independent filmmakers to work for free. Multiple pre-panels are a waste of time and are unfair. There is far too large a pool of independent filmmakers who are qualified to make films and far too little production money to hand out. The Federal government had a similar problem with the bid process for their audio-visual productions. Sometimes hundreds of bids would be prepared by filmmakers for one project. (This still happens in many states.) The government, after prodding from the Information Film Producers Association and other groups, solved the problem with multiple bids in a neat way. A "Qualified Film Producers List" was set up. Only producers selected at random from the QFPL would be able to bid for films.

Getting on the list requires the producer to submit a sample work that is evaluated by a panel in terms of subjective areas. (See "Getting on the List" by M. Block in THE INDEPENDENT, Summer 1979, for more information.) Producers' names, in groups of 5, are given to the agency that wants a film made. This is done for any project with a budget greater than $15,000. In addition to the 5, 10, 15 (etc.) selected producers, the agency may request 2 producers per 5 from the list of their choice. The Federal proposal indicates clearly how the selection process will work. Generally, price is just one of the factors.

Public Television should use a similar system. It should set up its own Qualified Film Producers list. The producers on the Public Television list would, in theory, be qualified to make documentaries or other kinds of films for Public Television. The Federal list, last time I looked, had around 400 producers on it. New names are added every time they cycle through it. Once such a list exists, a WNET Grant for Independent Documentaries could work as follows:

1. WNET would write 20 to 30 producers selected at random by the list office at Public Television inviting them to submit proposals for funding consideration. (If a producer does not choose to submit a proposal, WNET could contact an alternative name from the list.)
2. Since proposals call for NEW films, producers would be paid a token fee of $500 to $2,000 for "creative treatments, budgets, schedules, etc.". (Fees would be paid under this system if the producer is asked to write "creative treatments" or do more than "budget".)
3. WNET would not be permitted to invite selected producers to apply since this grant is open to all independent filmmakers now. (In the last cycles former Lab producers have received funding.) The 20 to 30 producers would be screened by ONE panel. This panel would award the grants. A fixed number of applicants would be accepted.

What could be fairer? Hundreds of filmmakers would not spend thousands of hours of time working on proposals that are never totally reviewed. Producers would be paid a small fee to help compensate them for their time and creative energy. WNET would get their 6 to 9 films, and be able to turn down (or select from) 3 or 4 other applicants per funded film. Remember the QFPL assumes that every producer on the list can make the film. It does not say one is "better". That choice is made by the station.

WNET's current system is untenable. It favors the subjective judgements of faceless people using nonexistent guidelines and inconsistent standards. It creates a situation where pre-panelists are accountable to no one. The outstanding films produced by this system can not be traced to the original decision-making process since as many projects that have been turned down for funding for various reasons when made have received similar critical approval and/or disapproval. These faceless pre-panelists permit WNET program executives to cop-out, lamely asking "What can I say..." to filmmakers who want to know why they were not funded. When HUNDREDS of EQUALLY good IDEAS by EQUALLY QUALIFIED filmmakers were in the hopper this is unsatisfactory. Independent filmmakers should refuse to submit projects for free and stop participating in any competition that is run like a beauty pageant or lottery.

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Institutional Review

T.V.LAB replies

It would be hard to dispute Mitchell Block's premise that grant-awarding processes tend to be tedious, time consuming and frustrating to the applicants. However, to describe the process we have established at the Independent Documentary Fund in the manner which he has done exhibits a misunderstanding of its basic mandate and philosophy and is a disservice to the many people in the independent community and within public television who have worked long and hard to try to make it efficient, judicious and open.

In establishing the IDF, the Ford Foundation and the National Endowment for the Arts stipulated that "there should be no restriction on the type of format", "there should be no restriction on the proposed subject matter of works considered for funding other than their suitability for broadcast" and that there need be "a geographically diverse panel including individuals who are professionals in documentary production as well as those who are responsible to and/or representative of the needs of minorities and women (who) should advise the project".

Since Mitchell served as a screener, selected because he is an independent filmmaker and distributor, he should be aware of the responsibilities he agreed to assume. All screeners were advised that their difficult task was to narrow the number of applications (approximately 650-700 were received for the deadline) to a more manageable number for the Advisory Panel. They accepted the fact that they were preliminary reviewers and that it was the Advisory Panel which would in fact make final decisions. Not only were there long telephone conversations about the process but I followed this up with a lengthy letter explaining in detail exactly what their responsibilities would be. We included copies of the IDF guidelines so that they could familiarize themselves with the information provided to applicants. Screeners were paid $200 and given approximately one month to review their 35-40 applications. They were told to read the proposals carefully and to screen the accompanying work. They filled out forms asking for their evaluation on three levels: quality of the sample work, interest in the proposed idea as a national public television documentary, ability of the applicant to carry out the proposed project (based on the sample, the budget, the production schedule and resume of past work). They were advised that these comments might be requested by the applicants as a way of providing feedback on their submission.

By selecting screeners (more than 60 have participated in the three years) experienced in viewing and making documentaries, we hoped to have their best judgments in passing on projects of merit to the Advisory Panel. They were told of the unique nature of the IDF and the fact that this was the only place for an independent to receive substantial funding for a documentary for public television. We suggested that they especially focus on those projects which seemed to reflect the more provocative and personal approach of the independent. This interest was also expressed in the guidelines given to applicants.

The concept behind pairing an independent with a public television staff person was simply that these are the two sides of the equation. We are the INDEPENDENT DOCUMENTARY FUND FOR PUBLIC TELEVISION. We also hoped that there might be some long term benefits to both independents and to public television from relationships which got their beginning from the mutual screening process. It was interesting to find, in speaking to most of the screeners after they had made their decisions, that while the pair tended in fact to reflect the difference of approach expected, they had had no difficulty arriving at agreement on which projects to pass.

The role of the Advisory Panel (made up of distinguished film and video makers such as Fred Wiseman, Bob Young, Michael Roemer, Claudia Weill, Jon Alpert, television producers such as Tony Batten, and programmers and media coordinators such as Sally Dixon, Cliff Frazier and Luis Torres) was to spend several days carefully reviewing the projects passed on to them by the various screeners. Applications had gone to screeners in all parts of the U.S. That Mitchell's proposal was turned down three times means that six different screeners did not think that it should be given further consideration.

Panelists were always given the opportunity of referring to the alphabetical listing of all applicants and retrieving those projects which for whatever reason did not make it through the preliminary process and bring them back into consideration for their review.

A complex system is required to fairly and quickly review more than 650 applications and sample work. There is tremendous diversity in the experience of the applicants — ranging from Academy Award winners to those working on their second super-8 film. We needed to figure out a way that everyone could be given the same conscientious evaluation.

While appreciating the recommendations offered by thoughtful people as to how to improve the process, I do not honestly see how Mitchell's proposed system would meet the needs of independents and public television. Who is to define "qualified" for his "Qualified Producers List"? Mitchell's recommendations are full of inconsistencies. On the one hand he accuses the current procedure for being like a lottery (an unfair statement, I think, since we have struggled to remove randomness and chance from the process) and then he goes ahead to recommend that under his proposed system "only producers selected at random from the Qualified Producers List would be able to bid for films".

Finally, although no screening process can be perfect and certainly the hundreds who did not receive funding feel a sense of frustration, what is important to consider is whether the procedure — given the mandate by the funders to be open to all — is expeditious and responsible. No one forces anyone to apply. An individual who chooses to be independent accepts certain uncertainties. That is part of being independent. Some prefer the safe umbrella of an organization but relinquish some of their independence. No one can predetermine which applications reach the final review stage. The Panel sees all applications passed on by the various screeners.

While no process is perfect and should be under continual review and refinement, we think we have got a pretty good one with the IDF. The IDF is set up to serve two needs: those of the independent film and video community and those of public television, under the guidelines established by the funding sources mentioned previously. The feedback we have been receiving to date, particularly from the independent community has been strongly supportive of the current process. After all, many of you reading this were largely instrumental in helping us develop it.

The documentaries funded by the IDF will be broadcast as part of the NON FICTION TELEVISION series beginning Friday April 4 at 9:00 p.m. and continuing for 13 consecutive Fridays at that time. Hopefully, it will become apparent that the documentaries produced under this grant, not only have the wonderful diversity mentioned by Mitchell, but also have a commonality of spirit, reflecting the true independence and vision of their creators.

NOTE: There are many factual inaccuracies and unsupported inferences in Mitchell's article. I am sorry that he did not bring these up in a long telephone conversation I had before this article went to print. They could have easily been corrected. However, the purpose of my response was not to correct point by point his misinformation but to provide you with a description of our mandate and what we are trying to accomplish with the Independent Documentary Fund.



NEW RELATIONS, a film by Ben Achtenberg

The Column

BY JUDY RAY

SHORT FILM SHOWCASE ANNOUNCES NEW WINNERS! Six new winners for this year's Short Film Showcase were recently selected by screening panels from a national field of almost 200 entries. Filmmakers, whose films will be circulated to commercial theatres, are **Aviva Slesin** of New York for A BIRD FOR ALL SEASONS, **Rufus Seder** of Boston for CITY SLICKERS, **Carson Davidson** of New York for 100 WATTS 120 VOLTS, **Eliot Noyes, Jr.** of New York for SANDMAN, **Malcolm Spaull** of Rochester for THE WALRUS AND THE CARPENTER, and **Michael Anderson** of San Francisco for ZOMBIES IN A HOUSE OF MADNESS.

Each filmmaker receives a $2,500 honorarium from the Arts Endowment and supervises the blowup of his or her film.

Serving on the screening panels were filmmakers Mirra Bank, Jerry Leiberman, Dick Rogers, Ted Timreck and Jan Saunders along with director Michael Schultz, critic Molly Haskell and exhibitors Scott Jablonow, Allen Pinsker and Henry G. Plitt.

The next Showcase annual competition will offer an increased honorarium of $3,000. An entry form with particulars appears in this issue of THE INDEPENDENT. Additional forms are available at the AIVF office. All AIVF members and friends are urged to apply.

NEW DISTRIBUTION PROJECT ... **Independent Cinema Artists and Producers** (ICAP) has been awarded a grant of $11,000 from the New York State Council on the Arts to promote and develop distribution of independent film and video to public television stations in New York State. The project is a new step for ICAP, a non-profit organization that has been a leader in placing independent work in the cable television market since 1975. ICAP's goal is to create a comprehensive plan for distribution of independent film and video, integrating cable television, public television, and the home video market, and keeping abreast of the growing use of satellite transmission, as well as other delivery systems.

Film and video producers who are interested in having their work represented to public television should contact Kitty Morgan, Project Director, at (212) 473-0560 or write to ICAP, 625 Broadway, 9th floor, New York NY 10012.

FEDS BEGIN VIDEOTAPE PRODUCERS LIST ... The government has initiated operation of the **Qualified Video Producers List** (QVPL), similar to the one for film producers (QFPL) started last year. The purpose is to limit the number of companies bidding on any one project or film, ensure government productions at fair competitive prices and to provide a central point within the government where producers can obtain information on contracting procedures and opportunities. Contact: Director of Audio-Visual Activity, 1117 North 19th Street, Room 601, Arlington, VA, 22209.

INDIES AND THE HOME VIDEO MARKET ... Bell & Howell's Video Group has launched a new market test of creative home video programming with the **Chicago Editing Center.** The company and the collective will select a series of independently produced videotapes for a 4-month test project — with programs spanning non-fiction to avant-garde video art. A sampling of these tapes will be given to VCR owners; then through questionnaires and personal interviews, the study will attempt to determine what kinds of programming are marketable ... an enterprising venture.

CABLE AID ... The Cable TV Information Center has completed its spin-off from the Urban Institute in Washington, D.C., and is now an independent, self-sustaining non-profit organization supported by memberships and contracts with local governments. CTIC advises communities during cable franchise proceedings and has helped localities develop regulatory frameworks for cable TV. For more information, write: CTIC, 2100 M Street, N.W., Washington, D.C., 20037. Their telephone number is (202) 872-8888.

FATHERLY FEELINGS ... **Ben Achtenberg**, a Massachusetts member of AIVF, has completed NEW RELATIONS: A FILM ABOUT FATHERS AND SONS, an autobiographical documentary concerned with changing sex roles, childcare, work and family, and masculinity. He intends to distribute the film himself, and judging from his production still (see photo), he ought to have huge success with a subject close to all of our hearts.

COALITION TO MAKE PUBLIC TELEVISION PUBLIC UPDATE ... The Coalition is continuing to meet every two weeks. Several subcommittees have been developed: Research into License Challenge Committee, Outreach Committee and Screening Committee. Legislative contacts are being followed up and an indepth analysis of WNET's detailed budget is currently underway. For more information, contact Lillian Jimenez, (212) 677-9572.

LATINOS AND WNET ... On March 3rd, **Latinos In Communication**, an organization of Latino media professionals, held its monthly meeting at WNET/Channel 13 to hold a forum with John Jay Iselin, president of 13. Luis Alvarez, member of the Board of Trustees of WNET & CTW, and Jose Rivera, member of the Board of Directors of the Corporation for Public Broadcasting, were invited to sit on a panel with Iselin and present their positions on the status of Latinos in Public Broadcasting. Although Iselin had been presented with a list of questions in advance of the forum, he was unable to answer the very basic questions asked of him. He responded to questions of Latino employment with "I don't have that information"; and to questions on the percentage of CSG's (Community Service Grants) going to Latino programming, he was also unable to answer satisfactorily. At one point during the presentation, Iselin argued with Iris Morales, moderator for the panel, on whether written material prepared by NET should be given out to the audience present. He was adamantly opposed, although he had brought the information packets down himself. The information spelled out the fact that of 86 broadcasts, termed public affairs, only 6 were Latino oriented.

Latinos In Communication agreed to further discuss WNET's relationship with Latinos and respond to Iselin in writing.

FREE VOICES ... A newly finished film by **Steven Fischler** and **Joel Sucher** called FREE VOICE OF LABOR: THE JEWISH ANARCHISTS played the Film Forum for two weekends this month. The documentary chronicles both the history of the *Freie Arbeiter Stimme*, the longest publishing Yiddish-American anarchist newspaper, and that of Jewish-American anarchists, dedicated to "ultimate human justice". (These immigrants organized demonstrations, sponsored lectures and created alternative schools in the turbulent period between 1880-1920.)

WHO'S ON FIRST? WHAT'S ON PUBLIC TV? ... The Independent Documentary Fund (IDF) has announced the projects it funded this year. Among the six grantees were the following: **Ross McElwee, Michael Negroponte** and **Alexandra Anthony** for THE DISAPPEARED ONES; **Roberto Holguin** for CRYSTAL: THE BROWN OUT; **Martha Sandlin** for A LADY NAMED BAYBIE; **Robert Van Lierop** for THE CLASS OF '54; and **Ira Wohl** for A WOMAN'S DECISION. The advisory panel selected these projects from 652 applicants this year.

San Francisco AIVF member **Steve Lighthill** just completed TAKING BACK DETROIT. Made for WNET/13's Independent Documentary Fund, it will air Friday, June 13 on PBS's "Non-

Fiction Television" series. Also showing will be:

May 9, 16, 23: ON COMPANY BUSINESS, a three-part series about the CIA, directed by Allan Francovichi and Howard Drach

May 30: PLEA BARGAINING: AN AMERICAN WAY OF JUSTICE, by Robert Thurber

June 6: SERVICE ENTRANCE, by Dena Schutzer and MAN OF WHEAT, by Steve Martz

Lillian Jimenez is now developing presentations and seminars at AIVF. She's interested in getting input from the video and film community about which issues it is most concerned with. Anyone interested in forming committees to help organize these events should call Lillian at (212) 677-9572.

THEORY AND SLAPSTICKS ... On Wednesday, May 14th, **Mitchell Kriegman** will be speaking at AIVF on "The Problem with Subverting Capitalism through Masochism". Mitchell, who will also be showing his videotapes, is best known for his collaborations with comedian **Marshall Klugman.** The screening will take place at 8:00 p.m., at 625 Broadway, 9th floor.

BEHIND BARS ... PRESUMED INNOCENT, the first comprehensive video record of the Men's House of Detention on Riker's Island, will be presented by videomakers **Claude Beller**and **Stefan Moore** at AIVF on Wednesday, May 21st at 8:00 p.m. Moore and Beller will discuss the process by which their tape came to be made, funding and distribution. PRESUMED INNOCENT will soon air on PBS.

FORT APACHE: LEGACY OF SHAME CONTINUED

by Lillian Jimenez

Recently residents of New York City halted production on *Fort Apache*, a feature film and later filed a $100,000,000.00 lawsuit against the producers, Time/Life & David Susskind Productions. The film is publicized as a love story, set against the 40 block radius surrounding the 41st Precinct, known as Fort Apache. A two-page advertisement in VARIETY billed the film: "Fort Apache: A chilling and tough movie about the South Bronx, a 40 block area with the highest crime rate in New York. Youth gangs, winos, junkies, pimps, hookers, maniacs, cop-killers and the embattled 41st Precinct just hanging in there."

The story focuses on a pair of policemen (Paul Newman and Edward Asner) and their harrowing experiences at the hands of community residents of the 41st Precinct. The film is billed too as a love story. A word on this: Paul Newman's love interest is a Puerto Rican nurse who dies from an overdose. The portrayal of Blacks and Puerto Ricans in general consistently follows this demeaning trend. The characters are all either pimps, drug addicts, winos, maniacs, hookers or gang members. The characterization of women is particularly offensive. The women are cast either as giggling, coquettish teenagers — enticing the police — or as prostitutes who are homicidal maniacs.

The protesters met with the producers of the film and an executive from Time/Life Productions and were not satisfied with the outcome of the meeting. At that meeting, they asked why Puerto Ricans and Blacks were not portrayed in a more sympathetic, realistic way. The protesters were informed by the producers that they were looking at the characters with "jaded eyes". After this initial meeting and several more meetings, the Committee Against Fort Apache was formed. CAFA is currently constituted by: United Tremont Trades, Union of Patriotic Puerto Ricans, El Museo del Barrio, Association of Hispanic Arts, United Bronx Parents, Coalition in Defense of Puerto Rican and Hispanic Rights, New Rican Village, Black United Front and several Latin student associations and concerned individuals. The Committee maintains that the film is racist and that production should cease. Their main contention is that the film perpetuates the same negative stereotypes of Puerto Ricans and Blacks and that this constitutes slander. "Nowhere in the film do you see the hard-working people of the South Bronx ... those that are struggling to keep the roofs over their heads ... the people who are fighting back against the decay and despair in the South Bronx," says Diana Perez, spokesperson for the committee. The Committee insists that the film is particularly harmful at this time because of fiscal cutbacks to essential services in Black and Puerto Rican communities. "If Puerto



photo by Carlos Ortiz

David Suskind and Ed Asner confer on FORT APACHE set.

Ricans and Blacks are portrayed as violent savages who have created their own miserable conditions, then these cutbacks are justified ... not only do we not contribute to their financial upkeep ... but we are getting what we deserve...", says Ms. Perez.

In an attempt to permanently halt production, the group has submitted a petition to the New York State Supreme Court to restrain Time/Life & Susskind Productions from continuing production. The suit, filed by William Kunstler, Is still pending in court, much to the chagrin of Time/Life. The producers have appealed to the Committee with promises of employment on the film and writers' workshops for community residents. Ms. Perez angrily charges, "They're trying to buy us off, like they always do ... this happened with WNET during the *Realidades* series controversy ... but we've learned our lessons. We won't stop until the production is halted. If they are not interested in making a film that fairly depicts the reality of Puerto Rican and Black people, then they aren't going to make one that distorts our reality."

Cultural activities, public hearings, educational presentations and demonstrations are planned for the coming months. For more information, contact Jose Rivera at United Tremont Trades (212) 652-0089.



BILLY IN THE LOWLANDS, a film by Jan Egleson

PROFILE: *Jan Egleson* INTERVIEWED

Jan Egleson wrote, directed and edited BILLY IN THE LOWLANDS (1977), which at this writing has been awarded an Emmy in the New England region. He is also the writer and director of another feature in progress, working title THE DARK END OF THE STREET.

Randall Conrad is the New England Coordinator for the Independent Feature Project. He and Christine Dall together wrote, produced and directed a feature they are now editing, THE DOZENS.

RC: I see some of the same faces in the rushes of your new film as in your first. What are some of the differences between BILLY IN THE LOWLANDS and the film now in progress?

JE: I'm trying to avoid some of the dramatic problems that BILLY had, and trying to have more characters. BILLY was episodic to the extent that it's the film of a journey, people don't reappear. I'm trying to get involved in more people's lives and go deeper in this film, I think that's really what I was after.

It's very difficult. You take low budget films and they look like life, you know, just like overseeing things. You can pull them off, often, because they have the qualities of life on the run. And that's okay, if they're technically awkward and therefore sort of lovable.

Yet then how expressive can you be? You try and deal with things that become deeper, and with more themes, and you begin to approach what I'm calling fiction. There's more structure, more control...

RC: Can you sum up the story of the new film?

JE: The film deals with two issues. It deals with a young woman growing up through adolescence, and it's also partial-

ly about racial tensions which affect her life. It's about a young white woman who is witness to the death of a black friend.

RC: A violent death?

JE: A violent death, but accidental. The film details her working out of her responsibilities and her moral position because she's a witness. It is complicated by the fact that her boyfriend is a suspect in the death. In this accident in which a black kid is killed there are white kids around, and although they had nothing to do with it, the assumption of the media and the police is that it must be a racial incident — the theme is really institutional racism — therefore they begin looking for culprits when in fact it's purely accidental. And the film is the working out of that, always seen from the point of view of the kids.

And there are other involvements in the film, the young woman deals with her mother, with whom she lives, and her mother's boyfriend, and the tensions in that relationship, as in the scene you saw today where she's being flirtatious with him. And ... I'll have to work this whole plot down to a sentence! It'll be a real awkward sentence!

RC: Christine and I deliberately plotted our own screenplay as episodically as possible.

JE: So you could move stuff around.

RC: It was surprising how far you could move stuff around, both throughout the scripting and also in editing of course. We could move scenes around and get very different values, and a different buildup in the story, different tensions. To this day we're still shuffling a scene around here and there.

JE: I realized, writing this film, that I tend to write so I can't do that. I'm always trying to construct these things as I did in theatre, with a thread that pulls things around. It's good to try the things you feel you can't already do automatically.

RC: I had an epiphany just recently about different approaches to dramatic film writing. See what you think about this. I notice that even though I supposedly studied wide areas of literature, I was always much more interested in narrative prose fiction that I was in theatre or drama or poetry either. My kind of structure is not around conflict of characters but much more around one central consciousness. How do you sense your own background? I know you come out of a strong theatre formation.

JE: That's true. And I approach the writing in terms of acting, that's my background too. I'm always trying to write actable scenes. But that is also because good acting is the only resource you have, if you don't have money. It's the only thing you've got that's persuasive. Anything else will be done better than you could by those who can spend the money. Vistas, cars, crane shots, you just can't do it.

I also try and write for specific people who I know I want, because again I think that is your main advantage.

RC: So you have a good idea who'll be playing your part before you begin writing it?

JE: Yes, this film was virtually cast before writing, with some important exceptions. The woman who plays the girl's mother is from New York, and I didn't know who was going to play that part when I wrote it. There are certain categories you can't get in Boston. Also the guy who plays the truck driver is from the West Coast, though he used to work here and that's how I knew him and knew he was going to play the part. On the East Coast, if you want a 38-year-old actor, they've mostly moved away if they're any good.

RC: Chris and I observed the exact same thing, either they've left town or they've given up acting.

JE: I hope that Brustein and his theatre at the Loeb are going to bring in some actors. More older actors will be working here, which is really good for all of us. It will be a reason for others to stay here and work too.

RC: Do you find that the difference between theatrical acting and film acting is something to be dealt with?

JE: No, but you know what I find? It's not the theatrical acting that's the problem, I'm convinced. It's this. If you mix the, so to speak, nonprofessional actors and professional actors, there will definitely be a difference in style, there's no question, in films like this.

An example we both know would be Paul Benedict, who plays Billy's father in BILLY. Some people think he is outsized and theatrical, and they say, well, of course, he has a theatrical background. But that's not the reason. The reason is that he has more resources as a performer, and he performs the part in a way that nonprofessionals don't. He does more things at once — two or three things at the same time. The nonprofessionals won't. They'll do one thing — and they may do it very well, for example they'll act very angry and be absolutely convincing — but they won't, for example, act very angry and very guilty about it at the same time. But a professional will, and that makes them look different. So people say, well, this one looks a little too large. But I think it's the mixture between those who have extensive theatrical experience or screen experience and nonprofessionals like the kids, who don't have those resources, even though they're very good. You always have to watch that problem in doing this kind of film.

RC: And what about theatrical acting simply in the sense of a different kind of tempo, or the difference between playing off a live audience or not, for instance. A lot of times, it amounts to purely technical problems to be solved in editing. But we found that, for example, a lot of replies back and forth move too slowly in our two-shots. The actors leave in a beat time, while film seems to call for a speedier playing.

JE: Howard Hawks used to ask his cast to do overlapping lines, and made them talk about twice as fast as they would normally talk. This was when he was doing comedies, but nevertheless it's a technique, and I can understand why he did it. It's true. I think when you're filming in real situations, like you or I tend to do — say you're in a car, and you're really shooting in a car — people tend to slow down to the rhythm of life, which is neither the rhythm of the stage or that of film. And it's a directorial task to jump in there and make sure this scene has a little extra energy. The actors I've worked with who have a lot of film experience will do that. I can show you scenes where they do it automatically.

Having been an actor I have this rather delicate idea that there are certain things you don't tell actors, like to go faster. True, in the second week I was saying that's great, just do it twice as fast — which was certainly crass direction. If I'd been an actor I'd have thought, what a stupid thing to say. But as a director I realize it's absolutely to the point.

The actors get it through experience. If you're working with people that have had a lot of film experience, you find that when you say, okay, I'm going to shoot this with a 25mm lens, they know exactly that that's going to be a closeup, and they start working differently right away.

RC: That's actually sort of the principle I had in mind for a technical workshop. Actors may know the mechanics of stage work very well; if we could demystify film technology, illustrate that there is, for example, a relationship between them and the camera that doesn't have its equivalent on the stage, that would be important.

How do you structure a rehearsal? Do you keep the scene in a

big block — that's what Christine and I did most often — then break it down into smaller units as you go?

JE: I do it different ways with different people. With Laura I did big chunks of scenes. With her theatrical background, she could do it that way. With other people I would break it down. Sometimes in rehearsal, I wouldn't even worry about the middle of a scene. I'd just take the beginning and rehearse it over and over.... And during shooting, when I got farther down, for one thing I stopped shooting scenes in masters all the time, it just wasn't worth it. I knew I never was going to use this great wide shot. In BILLY I always did everything in masters out of nervousness. In this film I just stopped doing it. I just said, I'm going to shoot this part of the scene, and that part ... I became much more fluid. It was like relearning fifty years of film history.

RC: Isn't there a problem when, say, you rehearse a scene in a block, but then you've got to shoot it out of sequence and out of order anyway, and if they've built their part and their character and their objectives in an entire pattern that they now can't use as a whole, doesn't that create last-minute problems?

JE: I think it's always frustrating, unsatisfying for an actor. But it's one of the skills an actor has to learn if you want to work in film. Actually what I would do with Laura if we were filming, say, only the middle of a scene, is that I would sit down with her and try to talk her through the beginning of it right before a take. Which she liked.

RC: When Chris and I were casting — obviously, in the first place we cast whoever was going to be good, regardless of their preparation techniques or whatever, but we had talked over the idea that technical actors would be better suited to film in general than emotive actors. This seems to have been borne out only in some respects. I think I got attached to this clever little distinction for irrational reasons. I think I proceeded to underestimate the importance of emotion. Christine, when we would be directing a scene, never undervalued emotion, but I tended to.

JE: You want to find people who have control and emotional resources. I would always go for emotional, myself, and then hope to overcome the other problems. Again, that's my actor background. Acting in films is real tough.

RC: What do actors do around Boston, given that there are only a couple of dramatic films being made at any moment, if that?

JE: They don't do anything. That's the problem.

RC: And they can't learn.

JE: That's part of the problem. You can only learn by doing it.

RC: Also a well-known problem with directing films, when you only get to do it every three or four years.

JE: ...And spend the first two weeks of your four weeks' shoot remembering how to do it! By the time you're in your final week you're just hitting your stride! It's awful.

RC: I think people are interested in hearing about dramatic films like this getting made in Boston. It seems to be happening a little more frequently, and you're still one of the pioneers in doing it.

JE: It's heartening. Some people came in the other day with a local script that looked good, a $100,000 kind of film. And there's the one you and Chris are cutting. And you may know more than I do if there are others around too. I think people are doing more, and there is going to be more money from public television to do these things. The more people figure out that it can be done, the more they will get money to do it, and I think that's great.

I think it's really important, as people now begin to do more and more of this stuff — begin to do their second and third features — that there be ways to do films so that people can keep working on this scale. I think that's very hard. I notice that with this second film of mine. You clearly want more resources, your horizons expand, and you want to do more. You want to be expressive, and there really is a direct relationship, after a certain point, between money and expressiveness. You want more days in which to work. And you may want certain things visually which take more time and more resources.

And the problem is, what's going to happen to people after they've made one or two of these low-budget features, and they have some reputation or some ability to attract the interest of the industry? Are they going to jump over to the industry, or are they going to keep working on this level?

And so here's the next aspect of the problem. We're talking about films that cost $100,000. That's really borderline. When you begin to want to work a little more adventurously and you legitimately need more money, like $200,000 or $300,000, that money is very hard to get.

What I'm really trying to say is that there is a big jump between $100,000 (or sometimes less) and $300,000 or $400,000 that would permit you to work on a richer expressive scale. That jump is almost impossible. I can't see anybody who has made it. Dick Pearce did, I guess; HEARTLAND got N.E.H. money. But those cases are rare.

It's not just the cost of making the film, as we know. It's the cost of exploiting the film, as they say in **Variety**, Just selling the thing costs you as much as making it.

Certainly one thing that every filmmaker now has to think about is that the budget has got to include what you are going to do with the film when it's done. Clearly, the temptation is to forget that — as we certainly preferred to do in the case of both of our films — and that's a mistake.

RC: It also means that the director, already doubling as the producer, now has to triple as the self-distributor, like it or not.

A version of this interview has been published in *Visions*, III:10/IV:1, December 1979-January 1980, the newsletter of the Boston Film/Video Foundation, Inc.



Laura Harrington and Henry Tomaszewski in THE DARK END OF THE STREET a film by Jan Egleson.

festivals

OVER THERE

Hi folks:

We'd like to send you a little report from the Berlin Film Festival which might be of interest to other filmmakers.

Prior to the festival we arranged to have a market booth to present some of the Jon Jost films and several films by American independents: Rick Schmidt (1988 — THE REMAKE, A MAN, A WOMAN, AND A KILLER), Ross McElwee and Michel Negroponte (SPACE COAST), and Peter Hutton and Peter Rose (A SELECTION OF SHORTS). Yugoslavian filmmaker Franci Slak and **Framework**, a British film journal wishing to sell film books and distribute the magazine, also agreed to share the booth. In total, the booth cost 600DM (about $360) to obtain and payment entitled each participating film to receive one free screening in the market section of the festival.

In the first days of the festival, a number of filmmakers whom we had never met before arrived. Many of them were first-timers at festivals, or at least to festivals of the scope of the Berlin Film Festival. They arrived woefully ill-equipped to take advantage of many of the possibilities the occasion offered. Realizing the problems they faced (lack of promotional materials, etc.) we decided to open the booth to any independent filmmaker who wished to join and to help them in any way possible to broaden their impact at the festival. By the fourth or fifth day of the festival, the roster included: Eagle Pennell (THE WHOLE SHOOTIN' MATCH), Deborah Shaffer (THE WOBBLIES), Les Blank (GARLIC IS AS GOOD AS TEN MOTHERS, and others), Michelle Citron (DAUGHTER RITE), Martha Ansara (MY SURVIVAL AS AN ABORIGINAL), Warrington Hudlin (STREET CORNER STORIES), Sally Potter (THRILLER), Susan Clayton (SONG OF THE SHIRT) and Ricky Leacock with a selection of films by MIT students — Carolyn Swartz (MARY CUTLER AND THE LITTLE PRINCE OF ROCK), Gloria Davenport and Rachel Strickland (JUST BLUE), and Mark Rance (MOM).

We were able to provide materials and information for printing inexpensive promotional flyers, act as an information center, and serve as a kind of switchboard connecting potential buyers, interested journalists, and so on with the filmmakers or their representatives. In the context of a very active and complex festival, this small booth was able to attract considerable attention for the filmmakers, as well as serving as a kind of home base or social gathering point.

As an essentially anarchic structure, what each filmmaker got out of the booth was in proportion to what they put in. In terms of tangible results thus far known (bearing in mind that many of the contacts made will not bear fruit until sometime into the future), some of the benefits included: gaining market screenings for almost all the films, including many not presented formally at the festival; obtaining extra screenings at better times within the context of the forum section of the festival (for example, Martha Ansara, who travelled to the festival all the way from Australia, was able to arrange two additional screenings of her film at prime times instead of the 10:30 a.m. slot originally scheduled); obtaining a special screening, in Franci Slak's case, of his Super-8 feature DAILY NEWS; and, in the case of SPACE COAST, managing to slip the film into a vacancy in the official forum section. Through the market screenings and the heightened visibility of the collective presence of this grouping of independent filmmakers, a number of films received offers for purchase. Others were invited to other festivals. We hope to gather together specific information regarding sales (to whom, for how much, etc.) and make this information available for reference.

Additionally, in the closing days of the festival, we were able to obtain a press conference period in which to discuss problems relating to independent filmmaking.

The A.U.F. stand (Association of Unassociated Filmmakers) was a spontaneous creation and was not intended as an ongoing organization. It self-destructed with the closing of the festival. However, we would hope that the example will result in similar self-help efforts in other situations.

While not all festivals have such markets or structures open to this type of utilization, there is little doubt that independents can greatly increase their impact through this kind of cooperative effort. In Berlin, the benefits accrued by joining together cost each participant only $35.

—Alicia Wille and Jon Jost

USA FILM FESTIVAL UPDATE

In the September issue of *The Independent* we reported that the 1979 USA Film Festival Short Film competition had only one judge that selected short films for screenings at this festival. From the over 400 films submitted s/he selected 11 films to run in the program. Six of the eleven films are distributed by this person's non-theatrical distribution company. This year the festival announced in the December issue of *Millimeter* that four new judges were added. They are: John Canemaker, Barbara Ortiz, Susan Rice, and Tom Tyson. Despite some ties to the original jurist's distribution company, this group clearly is an improvement for independent filmmakers over last year's (and past years') one-juror system. Perhaps the USA Festival is becoming more receptive to independent work — *Mitchell Block*

FILMEX — THE LOS ANGELES INTERNATIONAL FILM EXPOSITION

FILMEX is one of the leading film festivals in the world. This year it came to my attention that independent filmmakers were getting LOST in this 18-day event. Despite being one of the three festivals in the United States that can qualify documentary shorts and features for the Academy Awards competition that are not in 35mm, and despite the fact that FILMEX shows more shorts and independent films than any festival sanctioned by the International Federation of Film Producers Association (IFFPA), FILMEX is still shafting independent filmmakers' shorts and features. They are doing this in two ways. Firstly, FILMEX does not set up press screenings for all of the films being shown. Only major films tend to get press screenings. Secondly, FILMEX is not providing the same treatment to all participants — some feature film producers/directors receive per diems and transportation funds, passes to all screenings, press parties, and so on. A short filmmaker might get a few tickets to his/or her own screening. One independent feature filmmaker, whose film is being shown, reported being offered a total of 16 tickets in total for the Festival. FILMEX, however, did assist him in setting up a screening for two key local critics, and they provided a screening room. Perhaps festivals could provide a written outline of what you get if they select your film to screen for a paying or non-paying audience. — *Mitchell Block*

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NOTICES

OPPORTUNITIES/GIGS/ APPRENTICESHIPS

TWO POSITIONS available for film/ audio/closed-circuit TV technicians in small maintenance/repair department of non-profit alternate media center. Duties include repair and maintenance of film, audio and television equipment; supervision of interns; developing upgraded equipment systems and preventative maintenance plan. Salary negotiable. For more info contact David Sasser, Young Filmakers/Video Arts, 4 Rivington St., NY NY 10002, (212) 673-9361.

CHIEF TECHNICIAN: non-profit alternate media center seeks self-motivated person to manage and develop maintenance/repair department. Facilities include color TV studio, 16mm sound mix and ¾" video editing systems. Requirements: 2-3 years color CCTV maintenance and some systems design experience; strong organizational skills; ability to supervise technicians. Salary negotiable; excellent benefits; equal opportunity/affirmative action employer. Contact David Sasser, Young Filmakers/ Video Arts, 4 Rivington St., NY NY 10002, (212) 673-9361.

EQUIPMENT COORDINATOR: full-time position in equipment loan department of non-profit alternate media center. Duties include check in and out of production and presentation equipment; repair requests and follow-up; maintaining inventories; recommending equipment for purchase; budgeting; policy development; supervising intern. Requires knowledge of 16mm, Super 8, slide, audio and small format portable video equipment. Salary: $10,300. Contact David Sasser, Young Filmakers/ Video Arts, 4 Rivington St., NY NY 10002, (212) 673-9361.

TECHNICAL INDUSTRIES, Atlanta, has two positions available: set-up person for rental equipment and administrative assistant. Contact Tom Anderson, (404) 659-0750.

IMAGE Film/Video Center is accepting resumes for Director position, available March 31. The Director is responsible for coordinating the Center activities in conjunction with IMAGE Executive Committee, motivating volunteers, participating in fundraising and grant-writing; and represents IMAGE on statewide and national level as advocate for independents. Must be effective communicator as writer and speaker, possess business and management skills, have background in independent film/video, and be in touch with current independent community. Contact IMAGE Film/Video Center, 972 Peachtree St., Suite 213, Atlanta GA 30309, (404) 874-4756.

FILM PRODUCTION company seeks researcher to work on spec for grant-funded film series. Must be self-motivated, enjoy library research, have interviewing skills. Send resume to Low Sulphur Productions, 355 West 85 St., NY NY 10024.

POSITION AVAILABLE: University Student Telecommunications Corporation, located at University of Minnesota, seeks Executive Director. Qualifications include demonstrated ability in administration, budgeting and fundraising for non-profit organizations; familiarity with community video and cable TV; experience working with non-profit boards of directors; understanding of and ability to work within university environment. Send current resume with 3 references by May 1 to University Student Telecommunications Corporation, 425 Ontario St. SE, Minneapolis MN 55414, Att: Sallie E. Fischer.

COLONIAL WILLIAMSBURG Foundation seeks two Master Teachers to assist with training of interpretive staff. Must have demonstrated knowledge of wide range of interpretation and communication techniques applicable to outdoor living history museum, and general knowledge of American colonial history and culture. Well-developed writing skills as well as experience in use of audio and video equipment desired. Contact Colonial Williamsburg Foundation, Drawer C, Williamsburg VA 23185.

PRODUCTION ASSISTANT position wanted. Contact Stephen C. Lowe, PO Box 99, Peck Slip Station, NY NY 10038, (212) 825-0385.

LOOKING FOR apprentice position with film company, or recording studio that does film scoring soundtracks. Have studio experience in music recording and film scoring; have studied film; and have experience with 16mm, Super 8 and video. Available for work starting June 1. Contact Cheryl A. Smith, 9 Green St., Fredonia NY 14063.

WORK WANTED: actress-singer available for work. Experienced in television. For resume and demo videotape, call Jody (212) 924-3166.

WORK WANTED: as Production Assistant in film, to gain experience. Available end of May through September. Please contact Steve Levin, 61-45 214th St., NY NY 11364, (212) 224-3949.

COMPOSER of minimalist and experimental music wishes to work with film and videomakers on creative projects. Have completed works and master tapes on file. For resume, tape and information, contact Mark Pierson (617) 755-3499.

CINEMATOGRAPHER AVAILABLE with camera and lights. Call (212) 662-1913.

COURSES/CONFERENCES/ SEMINARS

ASTORIA MOTION PICTURE & TELEVISION CENTER will present a Master Lecture Series on **Business Aspects of Feature Production**, beginning Thursday, 4/17 at 7:30 pm with Edmund Rosenkrantz on contracts, copyrights and incorporation. The schedule continues 4/24 with Jan Saunders and Maxi Cohen on funding resources; 5/1, Michael Hausman on planning productions; 5/8, Glenn Silber on independent distribution; 5/15, Stuart Byron on the film industry power structure; 5/22, Joseph E. Levine on financing within the industry; 5/29, Samuel Goldrich on the role of the accountant; 6/5, a major studio executive on theatrical distribution. Subscription tickets to the 8 2-hour lectures, which will be held at the Zukor Theatre in the Astoria Center, are available for $40 from the Office of Public Progams, Master Lecture Series, Astoria Motion Picture & Television Center, 34-31 35 St., Astoria NY 11106, (212) 784-4520.

UNIVERSITY FILM STUDY CENTER's Summer Institute on the Media Arts will be held June 23-August 15 at the Carpenter Center for the Visual Arts as part of the Harvard Summer School. It will include the 3rd annual Anthropological Film seminar with Jean Rouch, Emilie de Brigard and eminent guests. This overview of the history, theory and practice of anthropological film will include screenings of many films never before seen in the U.S., and students are encouraged to bring their own films & tapes. Graduate & undergraduate credit will be offered. For catalog & application, contact Harvard Summer School, 20 Garden St., Cambridge MA 02138, (617) 495-2921; for greater detail on course content, contact Roberta Murphy, Carpenter Center for the Visual

Arts, Harvard University, 24 Quincy St., Cambridge MA 02138, (617) 495-3254.

PROGRAMMING FOR THE HOME ENTERTAINMENT MARKETPLACE, a conference sponsored by UCLA Extension, SAG and **Video** magazine, will be held May 2-3 at the UCLA campus and 20th Century-Fox. The program will focus on the effects of current home entertainment trends on industry job opportunities, programming, copyright protection, royalties and performing rights. The fee is $45 ($20 for SAG members). For more info contact The Arts, UCLA Extension, PO Box 24901, Los Angeles CA 90024, (213) 825-9064.

NONPROFIT FINANCIAL MANAGEMENT: Effective Accounting & Budgeting Techniques is the title of a seminar to be presented by the University of Detroit at The Biltmore Hotel, Madison Ave. & 43rd St., NY NY 10017, (212) 687-7000. It will be held April 28-29. For more info contact The Division of Continuing Education, University of Detroit, 4001 W. McNichols Rd., Detroit MI 48221, (313) 927-1025.

3rd annual VISUAL COMMUNICATIONS CONGRESS will be held May 28-30 at the New York Hilton. Workshop fee: $35 per seminar until May 12, $40 each thereafter. Exhibition Hall open free of charge. For more info contact VCC/ Conference Management Corporation, 500 Summer St., Stamford CT 06901.

4th annual FILM/TV DOCUMENTATION WORKSHOP for educators, researchers & librarians will be held July 13-19 at the Center for Advanced Film Studies. It will cover acquisitions, cataloguing, reference sources, manuscript collections, oral histories, stills and photographs, & archival preservation programs. Tuition is $360; registration deadline June 30. Contact Registrar, Film/TV Documentation Workshop, American Film Institute, 501 Doheny Rd., Beverly Hills CA 90210.

A FILM EDUCATION SUMMER INSTITUTE to introduce traditionally-trained film academicians to the actual process of feature filmmaking will be offered from August 3-8 at the Center for Advanced Film Studies. Tuition is $275; $25 deposit required. For application or more info, contact Film Education Summer Institute, National Education Services, American Film Institute, Kennedy Center, Washington DC 20566, or Annette Bagley at (202) 828-4080.

MEDIA CENTER FOR CHILDREN will host a workshop for educators and librarians at the American Film Festival, on May 25 from 3-5 pm at the Sheraton Centre, Seventh Ave. & 53rd St. The focus will be on using art films w/children, both as lead-ins to activities & as components of film exhibitions w/ no follow-up activities. MCC will also conduct 2 evening workshop/seminars for filmmakers & writers in their conference room in the NY Theological Seminary building at 3 West 29 St., 11th floor, NY NY 10001. June 12, 5:45-9:30 pm: **A Special Audience with Special Needs**; June 19, 5:45-9:30 pm: **Treatment and Concept in Children's Materials**. Registration fee is $25 for both workshops, $15 for one, until May 15; $18.50 each thereafter. For more info or registration forms, call Jane Rayleigh at MCC, (212) 679-9620.

YOUNG FILMAKERS MAY WORKSHOPS: ¾" **Videocassette Editing**, Sat.-Sun. May 3-4, 10 am-6 pm, to provide in-depth understanding of theory & process along w/hands-on experience. $200 until April 18, $215 thereafter, includes lunch. **Financing/Budgeting for Production Seminars**: Part I, How to Finance a Film or Video Production, Tues. May 6, 7-10 pm, on subsidy, split, negative pickup & exhibitor financing. Part II, How to Budget a Film or Video Production, Tues. May 13, 7-10 pm, on budget preparation, all aspects of above- and below-the-line costs. $30 for both seminars until April 22, $40 thereafter, $20 each. **Script Development Workshop**, dates to be announced, to allow writers to develop their works-in-progress in private sessions with a distinguished screenwriter & group meetings with peers. For more info contact Young Filmakers/Video Arts, 4 Rivington St., NY NY 10002, (212) 673-9361.

COMMUNITY MEDIA AND THE 1980 PRESIDENTIAL CONVENTIONS is the theme of the 5th annual Goddard College Community Media Summer Project, to be held June 2-August 22. For more info contact Community Media, Box CM-80, Goddard College, Plainfield VT 05667, (802) 454-8311.

BUY/RENT/SELL

FOR SALE: About 150 used film shipping-boxes, 10/15 minute size, can & reels included, good condition. Sold as is, whole batch or quantities. Call afternoon or evening; if not in leave message on recording device. Paul B. Ross, 209 West 21 St., NY NY 10011, (212) 675-8708.

FOR SALE: Bell & Howell 70-DR, Filmo Camera, like new, 16/35/50mm Cooke, Schneider, Kino Cosmicar lenses ($500). Guillotine splicer ($35). Hot splicer, Maier Hancock, 8/16mm ($75). Call Jeffrey Lew, (212) 677-6444.

FOR SALE: Frezzolini conversion of SS-III General camera, crystal sync, on-board bat, 2 batteries, 2 400′ mags, case, single-system 9.5-95 Angenieux lens w/focus rings ($4,250). Berkey colortran light kit: 3 600-watt lights w/stands, barn doors, scrims, clamps ($400). Universal fluid-head tripod with stay sets and case ($325). Contact Jonathan Sinaiko, Box 325 Canal St. Station, NY NY 10013, (212) 925-9723.

FOR SALE: 5700′ of 7231 plus-x negative, 1200′ of 7247 color negative, 200′ of 7278 tri-x reversal, and 300′ of 7276 plus-x reversal. Call Refocus Productions, (203) 226-5289.

FOR SALE: Beaulieu 16RPZ auto exposure/power zoom camera with 12-120mm Angenieux, 2 batteries, charger, case ($2200). Auricon 16mm double-system camera, converted to crystal by Mitch Bogdanovich; runs on 110 volts AC or 12 volts DC at flick of a switch; w/12-120mm Angenieux zoom, 2 Mitchell mags (400′), battery belt, cables, shoulder rest ($2500). Call Doug Hart, (212) 937-7250.

FOR SALE: 7 brand new rolls of 16mm 7247, same emulsion. Call immediately Lynn Rogoff, (212) 966-7563.

FOR SALE: Used 16mm hot splicer in very good condition ($200 or best offer). One pair Moviola rewinds with shafts for 4 reels ($50). Would prefer to sell both as package deal. Also entire published volume of **Filmmakers' Newsletter** (1967-79) & several years' worth of other film periodicals, all available at negotiable prices. Contact Julian Rubenstein, 590 West End Avenue, NY NY 10024, (212) 799-7265.

EDITING & POST-PRODUCTION facilities available. Fully equipped rooms, 24-hour access in security building. 6-plate Steenbeck, 6-plate Moviola flatbed, sound transfers from ¼" to 16mm mag, narration recording, sound effects library, interlock screening room available. Cinetudes Film Productions Ltd, 377 Broadway, NY NY 10013, (212) 966-4600.

RTS SYSTEMS. a subsidiary of Compact Video Systems Inc., is now an official supplier to RCA's Broadcast Equipment Division. RTS Systems' complete line of professional intercommunication equipment can be purchased through any RCA sales office throughout the world.

WANTED: Eclair CM-3 Camerette motors (crystal &/or constant speed), magazines, Kinoptik lenses (especially 40/32/28mm), any other parts & accessories. Call Doug Hart, (212) 937-7250.

NOTICES

FUNDS/RESOURCES

MEDIA BUS: video editing facilities for artists & producers (non-commercial). Beta, ½" and ¾" to Sony 2860. Dubbing, titling, proc amp, RM 430, audio mixing. $15/hr w/ engineer. Contact Media Bus Inc., 120 Tinker St., Woodstock NY 12498, (914) 679-7739.

INDEPENDENT FEATURE PROJECT has made arrangements w/several entertainment lawyers to handle foreign sales contracts for independents at lower than usual costs. For details contact IFP, 80 East 11 St., NY NY 10003, (212) 674-6655.

NOW AVAILABLE: NEA Media Arts 1980 guidelines, listing funding programs for non-profit organizations & individuals in production, exhibition, publications etc. Address requests to National Endowment for the Arts, 2401 E St. NW, Washington DC 20506, (202) 634-6300.

MORE NEA NEWS: The deadline for Media Arts Center grants of up to $50,000 is May 2. Grants are awarded only to regional media arts centers and must be 100% matched. For information and applications, contact Media Center Program, National Endowment for the Arts, 2401 E St. NW, Washington DC 20506.

AND THAT OTHER ENDOWMENT: April 15 is the deadline for applications to the National Endowment for the Humanities Youth Projects Program for Planning & Pilot Grants. Grants of $2,500 for planning and $2,500 or $5,000 for implementation are awarded for developing out-of-school humanities programs for children and youth under 21. For guidelines & application contact NEH, Mail Stop 351, Youth Projects Guidelines, 806 15th St. NW, Washington DC 20506.

MEDIA WORKS, a Washington DC a/v production & consulting firm, now includes among its services still picture and film/video research, screening & delivery. For brochure, write Media Works Inc., 1301 20 St. NW, Suite 417, Washington DC 20036, (202) 466-3646. DC COMMISSION on the Arts & Humanities is accepting applications for art project grants of up to $10,000. Individuals & non-profit organizations with a DC address may apply. For more info & applications, contact Gilbert Colwell, DC Commission on the Arts & Humanities, 1012 14 St. NW, Suite 1203, Washington DC 20005, (202) 724-5613.

DOE APPROPRIATE TECHNOLOGY Small Grants Program is accepting applications for grants from a few hundred to $50,000 to support development & demonstration of small-scale, energy-efficient concepts & projects by individuals, organizations & institutions. Application forms & deadlines (all in April) vary by region. For address & phone number of your Regional Office of the US Department of Energy, contact Energy Information Clearinghouse for the Cultural Community, New York Hall of Science, Box 1032, Flushing NY 11352, (212) 699-9400.

VIDEOSTOCKSHOTS supplies stock footage on 15-minute Master Broadcast videocassettes (other formats by request). Each ¾" volume sells for $225 plus $1.50 shipping & insurance; no clearance or dubbing fees. New releases include: Vol. 31, Starfield backgrounds —galaxies, nebulas, Milky Way; Vol. 32, Space backgrounds—Earth, moon, planets; Vols. 33 & 34, Industry & Pollution—primarily exterior views of major industrial centers, many emitting pollutants into the atmosphere. For catalog contact Phil Marshall, Thomas J. Valentino Inc., 151 West 46 St., NY NY 10036, (212) 246-4675.

NEW YORK VISUAL ANTHROPOLOGY Center's new 16mm film & sound editing facility is available at reduced introductory rates until May 1: daily (8 hours) — $30; 3 days in succession (24 hours) — $50; weekly (40 hours) — $125; monthly (160 hours) — $400; Graveyard Special — 40% off. Priority given to projects dealing with anthropology or promoting intercultural understanding. For more info contact Domingos Mascarenhas, (212) 473-6947, 777-6908.

FILMS WANTED

WGBH Public TV in Boston is planning an independent showcase. $10/minute. Contact Dorothy Chiesa, WGBH New Television Workshop, 125 Western Ave., Boston MA 02134, (617) 492-2777.

NEW AGE subject matter videotapes sought by video publisher for syndication to independent stations, network affiliates and via satellite. Subjects should include both hard and soft technologies, **Mother Earth News**-type stories. ¾", as close to broadcast quality as possible. For more information contact Taylor Barcroft, New Earth Television WORKSystem Ltd., PO Box 1281, Santa Cruz CA 95061, (408) 476-8336.

DOCUMENT ASSOCIATES, a film production and distribution company, is looking for productions along the lines of a documentary to distribute. Send description of film or tape to Shari Nussbaum, Program Development, Document Associates Inc., 211 East 43 St., NY NY 10017, (212) 682-0730.

ARTHUR MOKIN PRODUCTIONS is seeking 16mm educational shorts. We are producers and distributors of 16mm films for the educational and television market. Contact Bill Mokin at (212) 757-4868 or write Arthur Mokin Productions Inc., 17 West 60 St., NY NY 10023.

WNYC-TV/31 will broadcast its second annual independent film/video festival during prime time over a 15-night period in June, 1980. Subject matter and style will vary — documentary, experimental, narrative, poetic etc. with particular reference to the special interests of the New York urban audience. A small honorarium will be paid. For more info contact Danny O'Neil, Manager of TV Programming, WNYC-TV, 2500 Municipal Building, NY NY 10007.

SOUTHWESTERN Alternate Media Project is interested in receiving information on Super 8 filmmakers from all over the US, for consideration for future programs at SWAMP and for general files on S8 filmmakers. Send to Willie Varela, Project Director, SWAMP, 100 West Robinson #B7, El Paso TX 79902.

FILMWORKS for non-conventional screening situations or locational cinema pieces wanted for exhibition curated by University Gallery. May travel. Send descriptions, drawings and documentation of work to Michael Jones, Director, University Gallery, Wright State University, Dayton OH 45435.

DESIGN ARTS program of NEA is soliciting info about film and videotapes on the design arts (architecture, urban and regional planning, landscape architecture, graphic design, interior design, industrial design and fashion design) for comprehensive catalogue of audiovisual materials for use by audiences ranging from schools of design and film, to community, cultural and government organizations. Contact Mary Bruton, Design Arts Program, National Endowment for the Arts, 2401 E St. NW, Washington DC 20506.

FILM DISTRIBUTION company seeks animated shorts for general and children's programming, plus science fiction and fantasy shorts for theatrical package. Contact Serious Business Company, 1145 Mandana Blvd., Oakland CA 94610, (415) 832-5600.

COUNTRY'S FIRST late night live TV program seeks independently produced film/video productions. Contact **Five All Night/Live All Night**, Danny Schecter, Producer, WCVB-TV, 5 TV Place, Needham Branch, Boston MA 02192, (617) 449-0400.

VIDEO RAINBOW/Center for Children's Video is inviting videomakers to submit

their tapes for inclusion in the new video catalogue for librarians, museumologists, educators and public TV broadcasters, **The Children's Video Set.** Send name of videomaker, title, length, format, color/b&w and brief description (no tapes until requested) to Pam Berger or Julie Gantcher, 72 Mercer Ave., Hartsdale NY 10530, (914) 948-0114.

TV PRODUCER Lovering Hayward seeks to purchase short documentary works of less than one hour (pre-produced or in some stage of completion) by regional filmmakers for inclusion in a matazine-format public TV series about rural individuals who are involved with our vanishing resources or our basic attachment to the land. Please contact the New Hampshire Media Foundation, Phenix Hall, 40 North Main St., Concord NH 03301, (603) 224-1240.

PUBLICATIONS

INDEPENDENT FEATURE CONFERENCE WORKING PAPERS contains over 30 papers written by key people in the fields of financing, distrib., exhibition, audience development, foreign marketing and grantsmanship. Also includes resource list of distributors, exhibitors, foreign theatrical and TV buyers. Now available in permanent bound form. $14 per copy plus postage ($2.82 1st class, 81¢ 4th class). Make checks payable to Independent Feature Project, 80 East 11th St., NY NY 10003.

COMPREHENSIVE FILMOGRAPHY is being compiled by Mary Halawani and Pam Horowitz for indie fiction, documentary and animated feature films for a catalog for exhibitors, distributors, TV and cable buyers, and other film programmers. To have your work included, send synopsis and production info to The Film Fund, 80 East 11th St., NY NY 10003.

CULTURAL DIRECTORY II: FEDERAL FUNDS AND SERVICES FOR THE ARTS AND HUMANITIES — 265-page directory, produced by the Federal Council on the Arts and Humanities, describes over 300 programs of 38 federal agencies and covers broad range of assistance for the arts/humanities. Financial aid in form of grants, loans, contracts, or stipends; employment opportunities; info services; technical assistance; managerial counseling; traveling exhibits; reference collections and services; statistical data and training opportunities. Order from Smithsonian Institution Press, PO Box 1579, Washington DC 20013, for $7.75 plus 85¢ postage.

LAW AND THE ARTS: A Handbook/Sourcebook for Artists, Craftspeople, Art Attorneys & Arts Administrators, edited by Tem Horwitz. Includes subjects such as copyright, patent and trademarks, writers & the law, film/video & the law, how to set up non-profit corps. $15 plus $1.05 postage and handling. Write to Lawyers for the Creative Arts, 111 N. Wabash, Chicago IL 60602.

IN FOCUS: A GUIDE TO USING FILMS, by Linda Blackaby, Dan Georgakas, and Barbara Margolis; concept by Affonso Beato; New York Zoetrope, 1980, 224 pp.; paper $9.95, cloth $18.95 (includes postage and handling). A handbook designed to assist community groups in more effective uses of film. How to set program goals, objectives; how to select and locate films; how to find screening spaces and projection equipment; how to organize and publicize film screenings and series; how to facilitate productive discussion. To order, send check to Cine Information, 419 Park Avenue South, NY NY 10016.

WHAT TO DO WHEN THE LIGHTS GO ON: A Comprehensive Guide to 16mm Films and Related Activites for Children, by Maureen Gaffney and Gerry Laybourne, available May, 1980. Paper $12.50, cloth $18.50. Documents 4 years of research w/children from 3-year-olds to teenagers, finding out how to make a broad selection of 16mm shorts, ranging from experimental animations and documentaries to story films, work with young people. Published by Oryx Press, 2214 North Central Avenue, Phoenix AZ 85004.

INDEPENDENT TELEVISION-MAKERS AND PUBLIC COMMUNICATIONS POLICY, published by the Rockefeller Foundation: covers indie. producers, organization, and the system; legislation; technology; reports from the regions; and key themes and issues of telecommunications policy. Copies are free and available from Henry Romney, Director of Information, The Rockefeller Foundation, 1133 Avenue of the Americas, NY NY 10036.

A DIRECTORY OF UNITED STATES FILM FESTIVALS, published by Southern Illinois University, lists names of contact persons, film festival dates, entrance requirements, awards and other info useful to filmmakers interested in entering films in festivals, and to those who have a more general interest in educational film evaluation. Contains info on over 70 festivals. Can be ordered for $5 from Festival Directory, Learning Resources Service, Southern Illinois University, Carbondale IL 62901.

FESTIVALS

TENTH ANNUAL Film Festival on the Exceptional Individual, the largest international exposition specializing in films about disabilities, will be held in Los Angeles in October. Deadline: June 1. Films, videotapes and slide-tape programs produced during the past 18 months are eligible. A book with descriptions and acquisition information for each entry will be published. For more info and applications, contact Neil Goldstein, Film Festival Co-Chairperson, University Affiliated Program, Children's Hospital of Los Angeles, PO Box 54700 Terminal Annex, Los Angeles CA 90054, (213) 669-2300.

22nd ANNUAL AMERICAN Film Festival will be held May 25-30 at the Sheraton Centre Hotel at Seventh Ave. & 52nd St. in NYC. Amos Vogel, Professor of Visual Communications at the University of Pennsylvania's Annenberg School of Communications, will select the **Film As Art** program for the Festival. This is a 90-minute out-of-competition selection of experimental, personal & abstract short films focusing on the work of contemporary film artists. For more info contact Educational Film Library Association, 43 West 61 St., NY NY 10023, (212) 246-4533.

TRIMS & GLITCHES

WANTED: EFLA is interested in acquiring a new or used color receiver/monitor. Please let us know if you have one you would like to donate or sell. Contact Educational Film Library Association, 43 West 61 St., NY NY 10023.

EUE VIDEO SERVICES would like to clarify our policy concerning the storage of videotape materials: 1) We will store tapes in our library at 222 East 44 St. for 6 months following any use of such material. 2) After 6 months of inactivity, material will automatically be sent to out-of-city storage. In order to have this material available for use, we require 24 hours' notice. Material will be stored for an additional 18 months in a dust-free, controlled temperature/humidity environment. 3) At the end of a total of 2 years of inactivity, all materials will be sent to the owner. If they should be sent to other than your billing address, please notify our Videotape Library. For further info contact EUE/Screen Gems Video Services, 222 East 44 St., NY NY 10017, (212) 867-4030.

FOUNDATION FOR INDEPENDENT VIDEO AND FILM, INC.
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New York, N.Y. 10012

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FILM MAKERS!

Do you want your short film to play in theatres across the USA?

Announcing:
The National Endowment for the Arts Short Film Showcase, Round IV, a program for the distribution of short films to commercial theaters, administered by the Foundation for Independent Video and Film, Inc. (FIVF)

Award:
Each filmmaker whose work is selected will receive an honorarium of $3,000 and will supervise the 35mm blow-up of his or her film.

Films have included George Griffin's *Viewmaster,* Frank Mouris' *Frank Film*, Eli Noyes' *Clay,* Sara Petty's *Furies*, James Whitney's *Lapis.*

Jurors invited to select films have included Mirra Bank, Francis Coppola, Molly Haskell, Henry Plitt, Michael Schultz, Martin Scorsese, Sam Spiegel, Ted Timreck.

You Are Eligible For This Program of High Quality Short Films if:
- you are an American citizen or permanent resident
- your film runs 10 minutes or less including title and end credits
- you own the U.S. theatrical rights and have cleared all performance rights
- your film is not already in 35mm theatrical distribution
- your film will qualify for an MPAA rating of G or PG

Entry Instructions:
Each film submitted for entry must be
- mounted on a reel
- shipped in a strapped regulation hardboard film case with corner clamps
- marked with film title and name of filmmaker on reel, leader, and shipping case
- sent **prepaid** and **insured** (by entrant) and must contain a **return mailing label with postage affixed** (stamps only) to cover mailing costs plus insurance (specify class of mail desired) from New York.

No improperly packaged films will be accepted.

Films are submitted at owner's risk. Receipt will *only* be acknowledged if entrant encloses either U.S. Postal Form #3811 (Return Receipt) (insured or registered en route to New York) or a self-addressed stamped envelope or card.

Send Films to:
Short Film Showcase % FIVF
625 Broadway, 9th Floor
New York, NY 10012

Entry Deadline:
November 1, 1980 (delivered at FIVF)

Notification:
Showcase winners will be notified and all other films will be returned by February 28, 1981.

Entry Form: (Enclose With Film)
I have read and accept the above conditions and state that I am the principal filmmaker for the film entered in my name, that I have all rights of publication to this film and that the content of the film does not infringe upon the rights of anyone.

(sign here) _____

Name _____

Address _____

City/State _____ Phone _____

Title of Film _____

Running time _____ Color ☐ B/W ☐ Date completed _____

I learned about SFS through _____

FIVF is a national service organization dedicated to the growth of independent video and film.

the Independent

MAY 1980



Vol. 3 no. 4

the Independent

MAY 80

THE INDEPENDENT is published 10 times yearly by the Foundation for Independent Video and Film, Inc., 625 Broadway, 9th Floor, NY, NY 10012, with support from the New York State Council on the Arts and the National Endowment for the Arts, A federal agency. Subscription is included in membership to the organization.

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The viewpoints expressed herein are not intended to reflect the opinion of the Board of Directors — they are as diversified as our member and staff contributors.

We welcome your response in the form of letters, reviews, articles or suggestions. As time and space are of the essence we can't guarantee publication. Please send your material to THE INDEPENDENT, 625 Broadway, 9th Floor, NY, NY 10012. If you'd like your material returned to you please enclose a self-addressed stamped envelope.

NOTE: All submissions to newsletter due by the 15th of month preceding publication, preferrably earlier.

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COVER
Jon Rubin battles Florida mud at Chinsegut Conference
Photo: Gerald Jones

STAFF MEMBERS: Alan Jacobs, Executive Director; Leslie Tonkonow, Assistant Director; Judith Ray, Public Information Coordinator; Alan Mitosky, Short Film Showcase Project Administrator; Nancy Gerstman, Short Film Showcase Administrative Assistant; John Rice, Media Awareness Project Director; Media Works: Lillian Jimenez, Project Director; Bob Wiegand, Executive Producer; Karen Brinkman, Project Coordinator; Frances Platt, Project Coordinator.

BOARD NOTES

The April 1st AIVF/FIVF Board meeting opened with a report on the Independent Feature Project (IFP) and their potential affiliation with AIVF/FIVF. IFP's Board has voted unanimously to work toward affiliation and has set up a committee for this purpose, chaired by Randall Conrad and including Mark Berger, Mark Rappaport and Herb E. Smith. FIVF's Board nominated a committee to investigate the nature of affiliation further, comprised of Alan Jacobs, Pablo Figueroa, Kitty Morgan and Jane Morrison.

An update on the CETA/MEDIA WORKS project followed. There was a presentation on the possibilities of FIVF becoming a Prime Contractor with the Department of Employment of the City of New York. Advantages and disadvantages of becoming a Prime Contractor and/or remaining a Subcontractor under the auspices of the Cultural Council Foundation were discussed extensively and a consensus was arrived at: FIVF would consider becoming a Prime Contractor providing certain conditions were met regarding FIVF's responsibilities and committments to other community groups, to maintaining core services with appropriate personnel, and to working for employment for film/video artists. There will be further investigation of issues involved and Vince Pinto, administrator for the Cultural Council's CETA Artists Project, will be invited to field questions from the Board.

The next item on the agenda concerned Arden House. A discussion of the value of AIVF's participation took place and it was agreed that the Executive Director or his representative and a minority representative from the Board should attend.

A recap of the voting procedures for the upcoming Board election followed, with much debate over whether the resolutions should be sent out at the same time. This was agreed to.

Finally, a draft of a letter to the CPB, regarding Lewis Freedman's visit to AIVF, was presented for the Board's response. A motion was passed to send a letter stating FIVF's position with copies going to the CPB Board.

BOARD MEETINGS are held monthly at AIVF, 625 Broadway, 9th Floor, and are open to the public. The next meeting is scheduled for Tuesday, June 10th. It will start promptly at 8:00 pm. Dates and times, however, are subject to last minute changes, so please call (212) 473-3400 to confirm.

AIVF/FIVF BOARD MEMBERS: Executive Committee — Eric Breitbart, Treasurer; Pablo Figueroa; Dee Dee Halleck; Alan Jacobs, Ex Officio. Stew Bird; Robert Gardner, Vice-President; Kathy Kline, Secretary; Jessie Maple; Kitty Morgan; Jane Morrison, President; Marc Weiss; Jack Willis, Chairperson.

correspondence

Dear Alan:

We're independents living and working out of Dallas who have also been members of AIVF for the past two years. Last month we filed suit against public television station KERA-TV for withdrawing from an agreement to co-produce with us a documentary film about the experiences of growing up in a low-income housing project in Dallas. The film had already been selected by the station as their contribution to a documentary consortium organized by the Eastern Educational Television Network. We brought $25,000 to the production from a private foundation; KERA would provide the zpproximately $30,000 additional funds through in-kind services and cash. We had also negotiated the rights to everyone's satisfaction. The other details are spelled out in the accompanying suit.

We tried to discuss their sudden and unexpected withdrawal and the possibility of alternatives, to no avail. Until they

broke the contract, our relationship with them has been fine. In fact, Allen worked there for four and a half years and left amicably. We finally discussed our situation with a competent young lawyer here in town who agreed to take the case. This all took place at the end of last year, but the wheels of American jurisprudence continue to grind slowly, despite a willing and honest lawyer. Now that we've officially filed suit (as far as we know, we may be the only independents who have directly challenged a station in court) we could use your guidance, support, and suggestions about people, institutions, and media to contact who would help us publicize the suit.

The film will focus on the lives of Black girls (early teens) growing up in the two-story brick projects. Entitled BEAUTY IN THE BRICKS, the film will take a positive look at people whose living conditions have caused social analysts to label them as "sick", with few chances ever "to overcome the wretchedness which clouds their existence". At the same time we are not making a case for the continuation of poverty. The film will show the problems, but it will also highlight the strengths and creativity which can flourish amid this adversity. By spending many weeks with a few girls moving us through their community, we hope to be able to shed some light on a group which is virtually unknown to people outside their neighborhoods but is a very prominent part of the social fabric.

While we are white, the project began when someone from the community came to us about doing a film there. After several meetings with her and others from the area, we developed a proposal which we then distributed among the same interested group. We met to discuss their reactions to the material and then drafted another proposal. Everyone was finally satisfied with the approach, which incidentally, was their suggestion and not ours. This process of including community residents is one we intend to follow throughout the making of the film.

So, in the meantime, we are suing KERA and continuing to look for the additional funding, a task of no modest proportions, as you are well aware. We look forward to help from you and the organization. It can get awfully lonely out here, especially at times like this.

Sincerely,
Allen Mondell
Cynthia Mondell
5215 Homer Street, Dallas, Texas 75206 (214) 826-3863

Jay Iselin, President
WNET/THIRTEEN
356 West 58th Street
New York, New York 10019

May 3, 1980

Dear Mr. Iselin,

We are pleased that Liz Oliver and the policy makers of WNET decided to show Jan Oxenberg's A COMEDY IN SIX UNNATURAL ACTS on "Independent Focus." We're sure that the Lesbian and Gay community is quite pleased to have seen it, particularly those organizations and individuals who strongly supported the campaign to reinstate the film, including the Gay Media Alliance, The National Gay Task Force, the Coalition to Make Public Television Public, and the Coalition for Lesbian and Gay Rights.

That WNET has not agreed to air the other films censored by Oliver remains shocking and surprising to us. We wish to explain to you some of the reasons for our energetic support of the other three films. Gays are not merely male, not only white and middle-class as the major media often describes us. We are Black, Hispanic, Native American, and include all ethnic groups within the area of WNET broadcast. We are old, young, middle-aged, rich, but poor in much larger numbers.

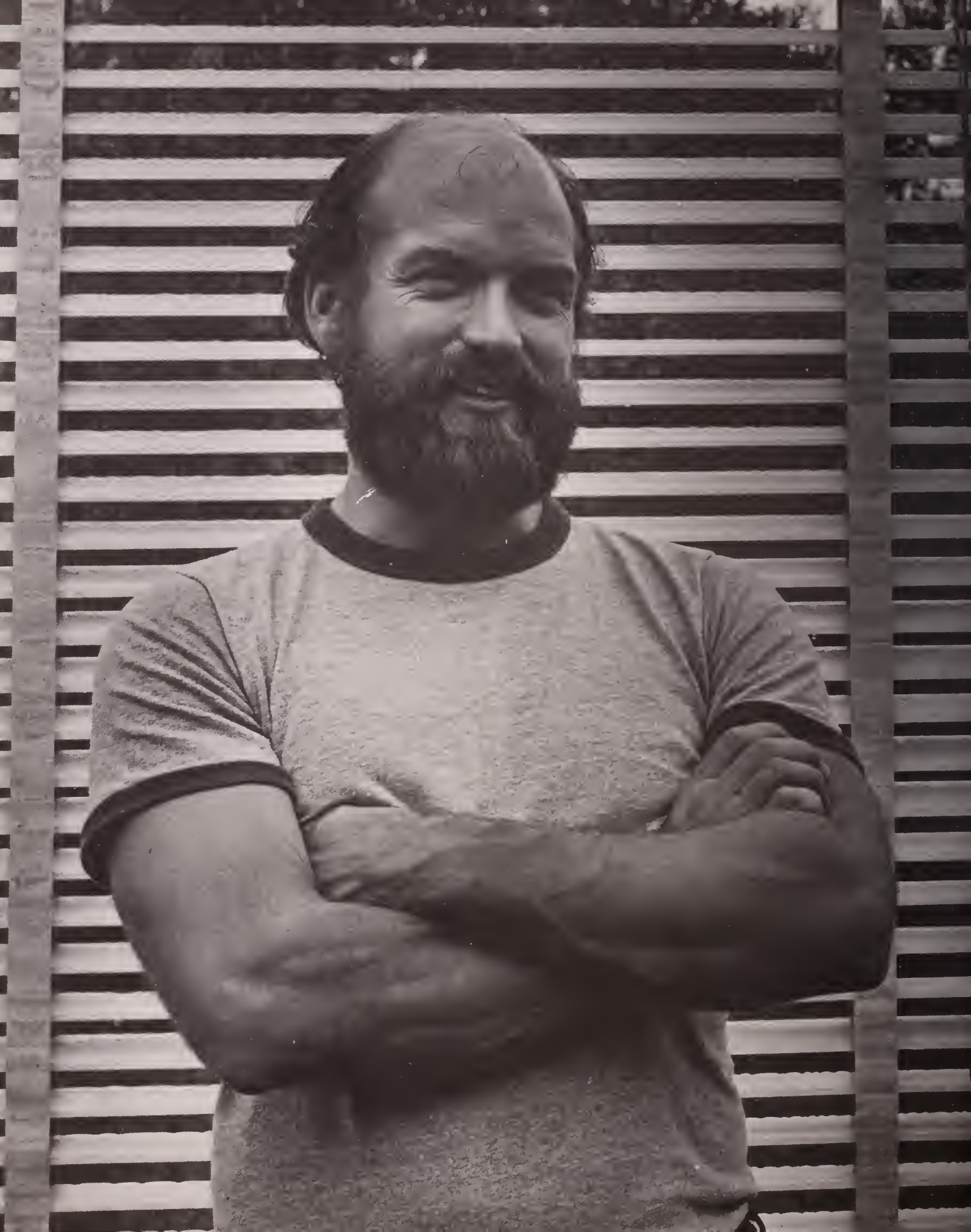
We are victims of some of the same kinds of health care problems described in THE CHICAGO MATERNITY CENTER STORY. This has been a year of health crisis within the Gay community, but the media, including public television, has not served us in this crisis. We are also factory workers and share in the concerns and struggles described in FINALLY GOT THE NEWS. And we are of African descent, as well as other races, and are interested to know more about the political situations in Third World Countries as treated in O POVO ORGANIZADO. And finally, many of us, though our own specific experiences are not described above, realize that Gay oppression comes from the same place as sexism and racism. Yet we are fun-loving, theoretical, sexual, and proud, though we don't believe it is for these aspects of our lives that WNET has reinstated A COMEDY IN SIX UNNATURAL ACTS.

The exclusion from media of Lesbians and Gays, in all aspects of their lives, has meant systematic censorship. Your inclusion of one film, no matter how good, on one rather unpublicized program in a poor time slot cannot be considered a lifting of the ban. More appropriately we view it as a hard-fought victory by a community vastly abused by the media. An editorial policy that is so exclusionary is not a policy of "editing" at all but a defiance of the rights of people who license the station and pay many of the bills. However, we hope that reinstatement of Oxenberg's film is a new, first step towards WNET's interest in the Lesbian and Gay community, by actively seeking more programs, more funding, and more open Lesbian and Gay men in decision-making positions.

The National Association of Lesbian and Gay Filmmakers will continue to press for such access, particularly for implementation of the Minority Task Force Report, with appropriate additions in relation to Lesbians, Gay men, and women. We will continue to work within the Coalition to Make to Make Public Television Public along with the Black Producers Association, The Puerto Rican Institute for Media Advocacy, Women Make Movies, Third World Newsreel, and the other member organizations and individuals.

Sincer Walter Goodman in a letter to the Village Voice showed a surprising ignorance about employment practices for Lesbians and Gay men, we've enclosed an "Executive Order" made by Robert Abrams, Attorney General of New York State. The order describes the various ways in which you can guarantee the rights of Lesbians and Gay men in your employ.

Sincerely yours,
The members of the National
Association of Lesbian and Gay Filmmakers



NOTES FROM THE SOUTH

1980 CHINSEGUT HILL FILM AND VIDEO CONFERENCE

by Gayla Jamison

Southern independent film is often characterized by regional folk arts and ethnographic documentaries. Although the Southern mainstream continues to produce folksy documentaries, there are a number of artists, often overlooked as regional filmmakers, who continue to explore the unique qualities of plastic time and film-as-material. The strength of Southern avant-garde film was exhibited at the Chinsegut Hill Film and Video Conference, an annual convocation of Southern avant-garde film and video makers held April 3-6.

Chinsegut Hill is an antebellum estate owned by the University of South Florida, located just north of Tampa, site of the University. The Tampa Bay area is fertile ground for avant-garde filmmaking, since the film faculty at the progressive Fine Arts College of the University includes Will Hindle and Charles Lyman (Director of the Conference) as tenured professors and has hosted such noted independents as Scott Bartlett, Jon Rubin, and Gunvor Nelson, among others, as visiting instructors. The Fine Arts College is also nationally recognized for the now-defunct Graphicstudio, with Jasper Johns, Robert Rauschenberg and James Rosenquist in residence at the creative research facility.

The 1980 Chinsegut Conference drew over seventy registered participants from 10 states (about 10 participants were guest artists invited from New York, California, and Delaware; the remainder were regional artists), whose presentations included nonproscenium and performance works as well as personal and structuralist film and video.

Although most films presented during the Conference made no direct reference to the region, several offered nontraditional interpretations of the Southern landscape and its people. L'ACADIE: AN ALBUM OF 16MM EKTACHROME SKETCHES, by Robert Russett, is an impressionistic portrait of Louisiana Acadia country accomplished through the re-photography of random frames of original footage accompanied by a persistent and unnerving soundtrack of indigenous cicadas. The lyrical imagery departs dramatically from Russett's previous pure-form and color studies, the most famous of which is NEURON. Co-author of *Experimental Animation*, Russett currently teaches at the University of Southwestern Louisiana.

ALABAMA DEPARTURE, by Peter Bundy and Bryan Elsom (presented by Elsom, of South Carolina), is a meditative collection of static scenes from the Alabama coast and countryside, blended with social commentary by a grizzled old man. Charles Brown's COMBINATION PLATE is an affectionate, simple tribute to a vintage jukebox in a crusty South Carolina Sea Island cafe.

Other regional films of note include ENTHUSIASM, by Gordan Ball of North Carolina, a moving portrait of his mother's physical decline and death. The filmmaker's halting and eloquent narration over family snapshots creates a film of haunting intensity. PERSISTENCE OF VISION, by Charles Lyman, was inspired by the filmmaker's rediscovery of the innocence of vision through his young son. It refers to Lyman's family, to the early films of the Lumiere family, the Charles Manson "family," and a textbook explaining "persistence of vision" as a physical phenomenon. In LAKE HAVATAMPA REVISITED and RECKLESS ABANDON, Nancy Cervenka allows underexposure and angular late afternoon sunlight to intensify subtropical lakes and forests.

Nonproscenium and performance work, especially outdoor events, are a main emphasis at Chinsegut. Charles Lyman opened the Conference with a performance of WET WEATHER, a multi-media work created for Five Sides, a structure built in a pasture at his nearby farm. The piece integrates the natural elements of fire and water, several horses tethered in front of spotlights, projections of pure light, still images, and film on cloth, screens, and mist. Unfortunately, like most outdoor events, WET WEATHER depends heavily on favorable weather conditions, and prevailing winds marred the performance. I have been present at performances, however, when the ritualistic nature of the event was successfully realized.

Don Evans, Professor of Art at Vanderbilt University in Tennessee, presented several performance works on the Estate grounds. A delightful composition for three dancers and film features a dancer holding white discs onto which the faces of the moon are projected as the dancer moves. With assistance from Warren Johnston, Evans' new works represent accomplished precision which gives greater focus to his verbal and visual wit.

Another performance work, by New York artist Jon Rubin, was achieved after a protracted battle with thick vegetation and mud. The work consists of a projection screen mounted between two canoes also containing a generator, projector, sound system, Rubin, and assistant Ena Whisnat. Images of mouths speaking lines such as "Where is this? What is this?" floated on a dark lake, creating an effect at once whimsical and mysterious under a cooperative Florida moon.

Other guests from outside the region included John Hanhardt, Curator of Film and Video at the Whitney Museum of American Art, who gave an exhaustive slide presentation of video and film installations at the Whitney. Chick Strand (California) screened five recently completed films, most notably SOFT FICTION, a powerful hour-long work which hovers between documentary and personal film and is based on remarkably intimate anecdotes told to her on camera by several women. Jan Aaron presented a work-in-progress, INTERIOR DESIGNS, which uses animation integrated with live action, advancing the technique used in her earlier films, IN PLAIN SIGHT and A BRAND NEW DAY.

Jan Haag, Director of the Independent Filmmakers program at the American Film Institute, spoke at length on the grant application review process and the structure of the AFI. Ms. Haag also screened three films which

←Chinsegut Conference Director Charles Lyman Photo: Gerald Jones

received AFI funding and were supposedly representative of those supported by the AFI. Two of the three, dramatic and documentary films, were naive in conception and of poor technical quality; the third, an animated film, though technically proficient, was produced by a filmmaker with obvious commercial intentions. The films, in other words, did nothing to improve the negative image of the AFI held by most independent — especially personal — filmmakers.

Leandro Katz, a New York artist, presented slides of his installations at the Museum of Modern Art as well as several films. MOON NOTES was screened following Lyman's outdoor performance at the Five Sides structure, and this study of clouds passing over the face of the moon was extremely successful shown in direct opposition to the "original" under the open sky. A less successful though ambitious film, EMMA KUNZ, made in Super 8 and 16mm, incompletely dramatizes the short story by Borges. Katz' imagery is much stronger and more compelling than his sense of narrative.

Performance artist Pat Oleszko gave a wry slide presentation on her life as a costume/performance artist, screened several films inspired by her performances (made by David Robinson), and presented several performances. Two clever works costumed her as three crows and half-man/half-woman. A third, however, GET YOUR HANDS OFF HER, which featured a thinly-disguised striptease as comment on women's exploitation, proved that satire can be as exploitive as the original.

The Chinsegut Conference was organized by Charles Lyman, Stan Kozma, Nancy Yasecko, and Bob Gilbert, all of Atlantic Productions, Inc. All filmmakers, they felt the need to break from the highly regimented schedules and simultaneity of events which turn most festival and conferences attendees into desperate people. The 1980 poster featured Oscar Bailey's panoramic photograph of 1978 participants gathered beneath live oaks and Spanish moss and promised "a congenial gathering of film/video artists" and the opportunity for "healthy interchange among artists". Despite a rigorous schedule (which provided for about thirty artists to present work), the pastoral atmosphere, the opportunity to converse during common meals and breaks — everyone lived and ate together — and the lazy beauty of the landscape allowed an easy camaraderie to develop between conference participants.

The South is a large but cohesive region, and the Chinsegut Conference was designed to provide travel funds not only for guest artists outside the region but for about twenty regional artists. In this way, the Conference is a true gathering of regional filmmakers. It is unusual for a conference of this size to give regional artists the same consideration and attention as nationally recognized artists and still maintain high standards. The regult is that the Chinsegut Conference contributes significantly to the support and development of Southern avant-garde film — recognizing its own artists by providing them a forum for discussion and screening of their work, nourishing imagination with catalytic artists from other regions.

For names and addresses of participants or additional information, contact Stan Kozma, 10002 Lola Street, Tampa, Florida 33612.

COMMUNITY PANEL CRITICIZES KCET BOARD OF DIRECTORS

At KCET/Channel 28 in Los Angeles, a community advisory panel established by the station's board of directors has recommended after an 11-month study that major changes be made on the board itself. KCET's panel, the Community Advisory Board (CAB), questioned whether the station's 47 member board of directors "as presently constituted" is ideally suited "to deal responsively with our concerns and recommendations" in a 10-page report which contained 21 recommendations for improving the station. The CAB, which is made up of 26 representatives of various groups and geographical areas in southern California, stated, "We believe the current board is not sufficiently broad-based, that it does not adequately represent the community in all its diversity.... We call on the board to consider whether it ought to reconstitute itself to insure adequate representation for otherwise unrepresented or underrepresented constituencies." KCET's present board is predominantly white, well-educated, financially well off and, for the most part, comprised of business executives, university presidents and bankers.

The CAB itself was not exempt from criticism. They called for a reevaluation of the Community Advisory Board, claiming that "some critical components" of the community were not represented on it either.

The focus of the report was on inadequate local programming and community relations. Recommendations were made for KCET to "allocate substantially more air time to local programs", to do more investigative reporting, cover more local cultural events, that it try to broadcast at least one original drama and one original documentary per month and that the station seek to become "an outlet for the controversial, the unconventional, the unpopular, the voiceless".

Only a half-hour per day of the normal schedules are alloted by KCET for local affairs. This, the report said, "is simply inadequate to serve the cultural, political and social needs of even the large audience segments, to say nothing of the needs of small minorities, disadvantaged and unpopular groups whose existence and attitudes no free society can ignore." And that eloquent a statement Public Television stations nationwide should not ignore. — **J.L.R.**

BUSINESS

MITCHELL W. BLOCK

SMALL BUSINESS NOTES

NATIONAL FILM MARKET October 12-16

"The Big Event of 1980! Second Annual National Film Market"

There have been few press releases and no magazine or journal reports on this story. The Educational Film Library Association and the Association of Media Producers did not get press releases. Yet the National Film Market could be one of the most important events of 1980 for independent filmmakers. This is not a festival you enter; it seems to be almost impossible to get an invitation. If the Market Planners have their way, it will soon be the only game in town.

Background

In January 1979, letters went out to many large distribution companies: Films Inc., CRM/McGraw-Hill Films, Motorola Teleprograms, Inc., Time-Life Multimedia and others. The letter on the stationery of the Knoxville-Knox County Public Library began, "One of the problems of our industry is that our trade shows, exhibits, film festivals, etc. are expensive and, in most cases, non-productive. Very few, if any, orders are written ... There are now over four hundred (400) film festivals, state conferences, and national conferences in the United States. All of these organizations, associations, etc. come to the distributors of 16mm films for financial and physical participation. None of the present festivals or conferences provide any immediate or direct response to the industry's needs. MOST TREAT ORGANIZED DISTRIBUTORS AS INTERLOPERS, WHILE "INDEPENDENT" FILMMAKERS ARE ACCEPTED AND LAUDED" (emphasis mine). The following was in caps: "OUR INDUSTRY NEEDS A MARKETPLACE."

This letter went on to talk about the high costs of previews, and the need for a marketplace "... where buyers (government, schools, libraries, religious organizations and other agencies) could attend and make purchase decisions ... This is a national marketplace, not a regional exercise. What we need is a large number of committed distributors. We already have a group of committed distributors enabling us to get started ... we are asking for a $200 contribution." The letter was signed by Jane Powell of the Knoxville Public Library.

This letter did generate contributions. The original Board of Directors included four distributors out of the twelve founding members: Phoenix Films, Learning Corporation of America, Lucerne Films, Inc. and Benchmark Films. Their names were attached to the copy of the letter I eventually received from a well-placed source.

The National Film Market was on. A slick brochure was sent out to selected buyers of films promising the following: "Just about everyone you want to see will be there. So, you'll want to add your name to the list." The list had 23 distributors on it. Some small companies were represented: Benchmark, Billy Budd Films, Bullfrog, Wombat, etc., but most of the companies listed were the giants of the non-theatrical film industry. Where were the New Days? Where were the independent self-distribution companies? The brochure described the Market this way:

> "Four days instead of weeks ... save time and money."
>
> "On-the-spot purchase decisions ... it will allow you to see films and make purchase decisions ..."
>
> "Strictly business ... not to be confused with a festival ... the Market will be conducted in a cost-effective professional atmosphere..."
>
> "See the latest releases ... no waiting for previews ... uninterrupted screenings ... informational mini-workshops ..."
>
> "Look where you're going! Knoxville, Tennessee, is the chosen site because of its central location, the relative inexpensiveness of accommodations ... compared to cities like New York ..."

The Film Market Board could have invited independent filmmakers to participate as late as the last week of May. A Board meeting was held during the American Film Festival. Material was handed out to film buyers and some distributors. Of course, no material was left on Serious Business's or New Day's or Direct Cinema Limited's exhibition table. Letters went out to distributors in early June. The deadline for the October 20-24 Market in 1979 was July 1. Two little companies heard about the Market and after some difficulty were able to get information and attend by splitting a room. Some smaller large companies received information in an original mailing, but letters asking for more information went unanswered. Once a few of the large companies had signed up beyond the four founding distributors, other large companies and many small companies wanted in — for fear that if their competitors were selling films, they too should be selling films. One of the distributors known for his business skills was elected by the Board to be treasurer of the Market: Heinz Gellus, President of Phoenix Films, Inc. Finally, a National Film Market with distributors having some control ... not like most of the other film festivals.

The Film Market set a fee of $250 to be an exhibitor. The distribution companies also had to spend $50 to $180 a day for a screening room. To keep costs down, distributors agreed that "no food or beverage service of any kind will be permitted in the screening rooms or bedrooms." In addition, the Market published a pro-

gram that listed the screening times and locations of all of the participants. Two companies were allowed to split the costs of a room, but they were required to show their films for only two days each during the four-day Market. I talked to distributors who participated in the Market, and most felt it was a success. This year, the director of the Market, Stan Pruitt of the Memphis City Schools, said that registration for new distributors (ones who did not participate last year) will be $2,000 each for the four days. If two new companies want to split a room, the registration will be $1,250 each to cover the additional costs of signing and the extra program page they will receive. Unlike last year's fees, this fee covers all costs for the Market: screening room, projector, chairs, signs, mailings, group entertainment, program books. The fee does not cover hotel rooms, food and additional entertainment.

The Film Market in 1980, according to Pruitt, will have 30 screening rooms in the Memphis Hyatt Regency. To my knowledge, no public announcements have been made in any of the trades about the reservation deadline for distributors.

Comments

Film markets are wonderful ways to sell films. Clearly, distributing independent films is becoming problematic. Preview costs are high. Getting new films of outstanding quality is more difficult for all of the large distributors. More and more independents are choosing to self-distribute their films or to go with newer distribution companies more responsive to their needs. At last year's American Film Festival, most of the Blue and Red Ribbons were won by independent films. These Ribbons have traditionally meant a great deal in terms of sales for the traditional commercial distributors. In any festival where films are pre-selected by film users, new releases by distributors (or independents) might not be shown — might not win awards. Major distributors have used these festivals, the American Film Festival in particular, to sell their films, acquire new films, and entertain customers from out-of-town. With multiple screening rooms, it is not entirely proper to screen films not selected for festival screenings in your hotel suite or in your office. A Film Market where the distributor could SELECT the films for screening and SELL to customers is clearly preferable to a festival in which the films are selected by someone else.

This is a wonderful way to sell films, but independents who are self-distributing a few films will not be able to play. Smaller companies can ill afford the high fees. The National Film Market is going to happen October 12-16 but only those independent films that are being distributed by the major companies will be represented. I understand that over $300,000 in orders were written at the first Market. How much of a budget will customers have left when the small distributors get there with their films? How many one-film independents will be shut out because only 30 rooms are available? How many film co-ops will not be able to afford the cost of participation? With the war chest the Market is collecting for promotion and subsidised fees for buyers, how many film users will resist the offer to come down and buy?

The National Film Market can be reached for more information at the following address: Stan Pruitt, Memphis City Schools, P.O. Box 11274, Memphis, TN 38111. The phone number is (901) 345-4566. Perhaps its board might consider letting the AIVF have a room to show members' films? Who knows? Last year I wrote and called and was finally told in September that there was no room; all the screening facilities were booked. I have not yet received any written information on the Market for this year.

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TWINS by Charlie Ahearn at AIVF June 19

BEWARE OF FALSE IMAGES

THE PROPER SUBJECT MATTER FOR MINORITY FILMMAKERS

by Pablo Figueroa

A few years back when Van Peeble's film, **Sweetback...**, opened, launching Hollywood's short-lived discovery of the Black audience, many Black brothers and sisters were upset because the film's hero had been reared in a whorehouse, and his claim to fame was his sexual prowess. The same feeling of discomfort was expressed by many of my Puerto Rican brothers and sisters when they saw Miguel Pinero's **Short Eyes**. Many felt that the film glamorized the prison population and seemed to say it was all right to be in prison. The first Cuban-American film, **El Super**, was also disliked by some Cubans because the hero was a loser at the lowest rung of the economic and social ladder. These people felt that there were many economically successful individuals among Cubans and that any of their stories would have portrayed the proper image of the Cuban economic struggle in the United States.

In each one of these cases everyone felt that the films stereotyped the minorities they portrayed and, more importantly, that the films did not show a "positive image" of the minorities in question. Among some of the critics the thought was expressed that since there are not many films or TV programs produced annually portraying a balanced image of minorities in all walks of life, the few films that do get produced should show the positive aspects of our various cultures. The logic behind such an ideal should be obvious to all. Films are not only works of art, they are also a very effective tool to change and/or shape public opinion. As a matter of fact the media (films, television, radio, print) have the power to create images of groups that can positively or negatively affect their social and economic well-being in this society.

Therefore, if a filmmaker cares for and is loyal to his racial or ethnic group, it behooves him to make films about his group that show a "positive image". That seems clear enough! But, as we shall see, there is a catch-22 here that beclouds this clear argument with the spectre of mind control.

* * * *

What brought these rambling thoughts to my head were two recent incidents. One was the reaction of a colleague, whom I respect very much, to a number of synopses of some films I am presently writing. The other incident was the Corporation of Public Broadcasting's caveat concerning the Public Broadcasting System's handling of recently apportioned funds for minority programs for public television.

Let's deal with the second incident first. The Corporation of Public Broadcasting (CPB) is a federal agency empowered to distribute public monies to the public television system, while the Public Broadcasting System (PBS) is, among other things, a private club of the public television stations. In creating this club, the public television stations have created a system, or network, that allows them to produce programs whose costs are shared by all. They do this through a cooperative market fair, wherein the individual stations may propose program ideas. These proposals are then put in a pot and all the stations vote for those they like. In so doing they not only help defray the costs but also promise to air the programs chosen. Once the PBS program fair runs its course, CPB grants its monies to match those of the stations. Now, it must be understood that the people who vote in the program market fair are the station managers of the various participating TV stations. These people are generally White-anglo-saxon-upper-middle-class-males and supposedly straight.

Recently CPB set aside one million dollars for the production of new minority programs. This, in the world of TV, is peanuts, but it was a beginning. PBS then made a special minority program market fair and asked the TV stations to submit proposals. Now, since the number of minority producers (the people who originate program proposals) working in public TV stations is very, very low, a group of minority individuals pressed the Board of CPB to issue a strong caveat to PBS to assure that the proposals selected conform to the guidelines of what constitutes a minority program as stipulated in the Report of the latest Minority Task Force which CPB had created and recently had disbanded. That Minority Task Force Report is very explicit in the areas of stereotyping and positive/negative image making. PBS responded to all of this by asking the directors of the proposed programs whether or not their programs would stereotype or negatively image the persons of minority groups. Supposedly, those that answered affirmatively were ignominiously kicked out of the program market fair. Thus this was another victory for social justice in the long historical struggle of this country. The fact that the people voting for these programs were unanimously White-anglo-saxon-upper-middle-class-males was totally overlooked. Therefore, one can also say that this was a victory for the preservation of the White-anglo-saxon-upper-middle-class-male establishment of public TV.

The other incident that inspired these desultory remarks was the reaction to a proposal of mine for a series on the Hispanic family by my dear friend and colleague. In reading the film synopses my friend felt that they perpetuated some stereotypes and generally showed a somewhat negative image of our people. This reaction shocked the hell out of me, but it got me thinking.

BEWARE OF FALSE IMAGES

I have always liked the thought that the purpose of art is to mirror nature, to show us to ourselves. I also think that a work of art can be judged great or defective according to how faithfully it reflects our nature. Understand that I am not making here an argument for realism and against any of the abstract forms of art. What we often call realism is art that reflects our beliefs or ideologies and not our reality, i.e. the nationalistic art of Nazi Germany, the ideological art of Communist Russia and the popular art of Capitalist United States. In other words, just as it is possible to make a mirror that distorts reality, it is possible to use art forms to authenticate or validate our mental pictures or our simplified and fixed opinions about a group, a race or an issue. Such uses of art are not works of art, as defined above, for they reflect opinions, ideologies, ideas and not nature. The purpose of such works is to stereotype. And those stereotypes are not necessarily negative, by the way. Indeed in many instances they are "positive images" of their subjects. Often the subject in these instances is the privileged class of the society. For example, in the United States the popular TV image of the White-anglo-saxon-upper-middle-class-male Johnny is of heroic proportions, full of justice, kindness and strength. This is the same "positive image" Russia has of her Ivan and Germany had of her Siegfried.

It should be obvious that power is the reason why governments perpetuate the "positive image" of the privileged class. If they can make everyone in the society, including those that slave at the bottom of the economic ladder, believe and accept that "positive image," there would never be insurrections or any other form of competition to their power. For no decent human being would ever take up arms against a just, kind and strong hero. And those that do are evil, ungodly degenerates or terrorists.

It must also be said that, as part of this political use of art, the powers that be must also create "negative images" of those that slave at the bottom. And if the leaders can make the slaves accept those "negative images," then without opposition the society will be able to perpetuate the status quo. The governing group will have taken control of the mental faculties of all sectors of the society.

In the long run it is this mental control which is the goal of all this image-making. Furthermore, it must be clear that it is not only the "negative images" that control. "Positive images" do this as well. In a society all the Ivans, Siegfrieds and Johnnies that believe the official "positive images" of themselves have a fixed and simplified opinion of themselves and will never be moved to analyze or understand their own nature. And more importantly, they will never question the human sacrifice their privileged position demands.

In this less than perfect world, should minorities, as their lot improves in this society, use art to create "positive images" of themselves in order to counter the "negative images" created by those in power? A tempting proposition indeed, but I am trying to show that this is a catch-22. The creation of images hide us from ourselves. It channels our mental faculties along prescribed lines. And to me it is that mental channelling or control which defines the social state of powerlessness. That is, a powerless group is one whose mental activities are controlled. And since I agree with the Constitution that power should reside with the people, I cannot support any kind of image-making, negative or positive.

* * * *

I found it sad when the group of powerless minorities pressed the Board of CPB to support minority programs with "positive images." Of course, CPB jumped at the opportunity. No smart government would ignore an opportunity to perpetuate their privilege.

* * * *

My friend, who did not like my film synopses, felt that in general the stories were negative and tended to stereotype our people. If they do this, then, by my definition, they would not be works of art; they would not be faithful mirrors reflecting our true nature. I only hope that my friend was exaggerating somewhat and that what was meant was that the stories were not "positive" enough for my friend's liking. After all, I work very hard to make films that have neither positive or negative images, but rather are faithful reflections of our people's reality.



Masako Endo(center) & ArnieWong during a TV interview with Bernice Chow

FORT APACHE: LEGACY OF SHAME CONTINUED

by Lillian Jimenez

In the last issue of THE INDEPENDENT, I wrote about the community opposition to **Fort Apache: The Bronx**, a Time & Life Feature film. Since that time, the lawsuit against Time & Life was thrown out of court on grounds that the plaintiffs', The Committee Against Fort Apache (CAFA), case was built on ideological innuendo and speculative connotation, and that CAFA could not establish that fact that wrongful conduct and irreparable harm had been done. I met with one of the producers, and videotaped the CAFA demonstration against the film in the South Bronx. Production was temporarily halted by demonstrators at the Joint Disease Hospital.

My meeting with Martin Richards, one of the producers of the film, was arranged by a correspondent who intended to write an article on the basis of the dialogue. I was given the film script in advance of the meeting and a "neutral" location was found, where only Mr. Richards, myself and the correspondent were to meet. However, upon my arrival, I was greeted by a group of several people, which included a Puerto Rican public relations person, the technical advisor to the film — also Puerto Rican, an associate producer and another Public Relations person; all this quite by accident. At the inception of our dialogue, Mr. Richards set an intensely emotional tone by explaining how upset and personally indignant he was with being considered a racist. He was particularly scornful of the protestors, characterizing them as malcontents who either wished to get jobs on the film or were interested in controlling everything that went on in the South Bronx. He was quick to add that the charges leveled at him were ridiculous and that he was well-intentioned; he felt that this film would educate a vast number of people about the blight and conditions of the South Bronx.

My dilemma as a media activist and a Puerto Rican were clear. This man, who represents a multi-national corporation which virtually controls an international production and distribution network, is creating a product that is racist and slanderous. Yet, he feels that he is accurately mirroring the reality of Puerto Ricans. In actuality, I never doubted his belief in his vision. One of the problems lies in the fact that his premise is inherently racist. For him, the overwhelming majority of Puerto Ricans are pimps, prostitutes, drug addicts, gang members, listless welfare recipients . . . **because** of their environment.

What Mr. Richards is unable to see is that the overwhelming majority of Puerto Ricans are workers who are concentrated in the service and operative industries of this country. There are countless thousands who attend the City Universities of New York alone. Yet, for Mr. Richards and the other producers of **Fort Apache,** these people are not the norm but the exception.

After having worked on a film for two years now on the unionization of household workers living and working in the South Bronx, I thought that the issues raised in this controversy would be of importance to the membership of AIVF. A number of questions remain unanswered in our independent community: what responsibilities do filmmakers have to their subjects? If a community is upset by its media portrayal, should the filmmaker change the film to suit them?

I'm not sure how many people have already come across this situation, or ever will, but I would most certainly like to hear about it. My feelings are that filmmakers and videomakers have a responsibility to the subjects they choose to document — not only during production but particularly during pre-production. A conscientious relationship has to be nurtured and maintained in order to insure an accurate portrayal. Artistic freedom is one thing — slander is another.

Author's Note: A diverse group of Black artists and community people have organized in Los Angeles against an NBC mini-series entitled **Beulahland** and a similar group of Asian-Americans is currently organizing a Zoetrope remake of **Charlie Chan.** It appears that Third World communities will not tolerate the continuation of stereotyping in films or television. BRAVO!

ANTHOLOGY BUILDS FOR THE 1980'S

by Robert A. Haller

Robert A. Haller is the new Executive Director of Anthology Film Archives. After a year and a half of dormancy, Anthology's film screening facilities reopened in March and are once again serving the independent community. Mr. Haller is also the Chair of the National Conference of Media Arts Centers.

Anthology Film Archives is going to be ten years old this fall. It is now engaged in one of the most ambitious expansion projects in the field of independent cinema. During the next eighteen months, Anthology will raise about two and a half million dollars — for the renovation of the Second Avenue Courthouse as its new home as a cinema museum, and for the expansion of its public exhibition programs as it moves into the new premises. Anthology is simultaneously creating a long-term funding structure to provide an operating endowment for the museum, and a grants-to-film-and-video-makers program.

After ten years of functioning in New York City, it has become increasingly clear that Anthology needs to become more than the exhibition/preservation/research center it was conceived as in 1970. The importance of these original functions has grown in the interim, but so too has the need for touring packages of films, for expanding publications, and for a new kind of grants program that can focus support on avant-garde film artists, who are too often overlooked by existing government agency grant systems.

This multi-part expansion project is unprecedented; it is also the logical consequence of present developments in the field of independent cinema. No institution has ever tried to do all of these things at once, yet many are achieving such individual goals such as owning their own building (Film-in-the-Cities in Minneapolis), or creating endowments (Northwest Film Study Center in Portland; Pittsburgh Film-Makers Inc.). That Anthology is doing all these at once is a consequence of a good building suddenly becoming available at the same time that the institution was about to grow beyond its original parameters.

Ten years have also demonstrated that interest in avant-garde cinema is increasing steadily in museums, universities, media centers and among the general public. More and more filmmakers are depositing at Anthology papers, film outtakes and other materials relating to their work. Some have also designated Anthology as the receiver of their estate. These factors made it clear that Anthology needs more space, greater resources, to perform the tasks others require of it, as well as those it had already determined as necessary.

Thus we addressed the immediate objective of constructing a new home for Anthology. Last fall the former Second Avenue Courthouse was purchased from the City of New York for $50,000. Since then, architects and designers have been producing plans for a building specifically organized as a film/video museum. It now includes sub-zero vaults for film preservation, a library four times as large as Anthology's present facility, and three exhibition theaters (one for film, one for video, and a multi-purpose space for holding conferences, screening films, videotaping, multimedia performance, and other functions). Special film and video playback facilities will permit detailed study of individual works on Steenbeck film editors and similar video machines.

The opening of this museum, in the fall of 1981, will focus new attention on the field of independent cinema. It has often been pointed out that the maturity of this field, like any other, will be measured by its institutions. As long as we operate out of rented headquarters on shoestring budgets, we will not be taken seriously by the general public. Last year at the Minnewaska Conference, Cliff Frazier summed it up well when he decried the "poverty program mentality" that so many filmmakers and cinema administrators accept as a 'given'. The opening of a museum specifically devoted to independent cinema, as part of the broad spectrum that includes social purpose films, informational and documentary film, and ethnocentric cinema, will mark a new stage in the evolution of American independent film culture.

Since its founding, Anthology has often been requested to assemble traveling exhibitions of American avant-garde cinema. Exhibitions in Paris and Switzerland have been followed early this year by a show called **The Pleasure Dome** at the Moderna Museet in Stockholm.[1] During the same period Anthology has become a major base for lecture tours and screenings in the United States. From its unique collections of personal cinema, P. Adams Sitney has presented programs on Joseph Cornell, and the Maya Deren Collective[2] has screened the unfinished films of Maya Deren. Supported by catalogs and publications, these programs are a distinctive, unique and well-received contribution to the wider understanding of American independent film.

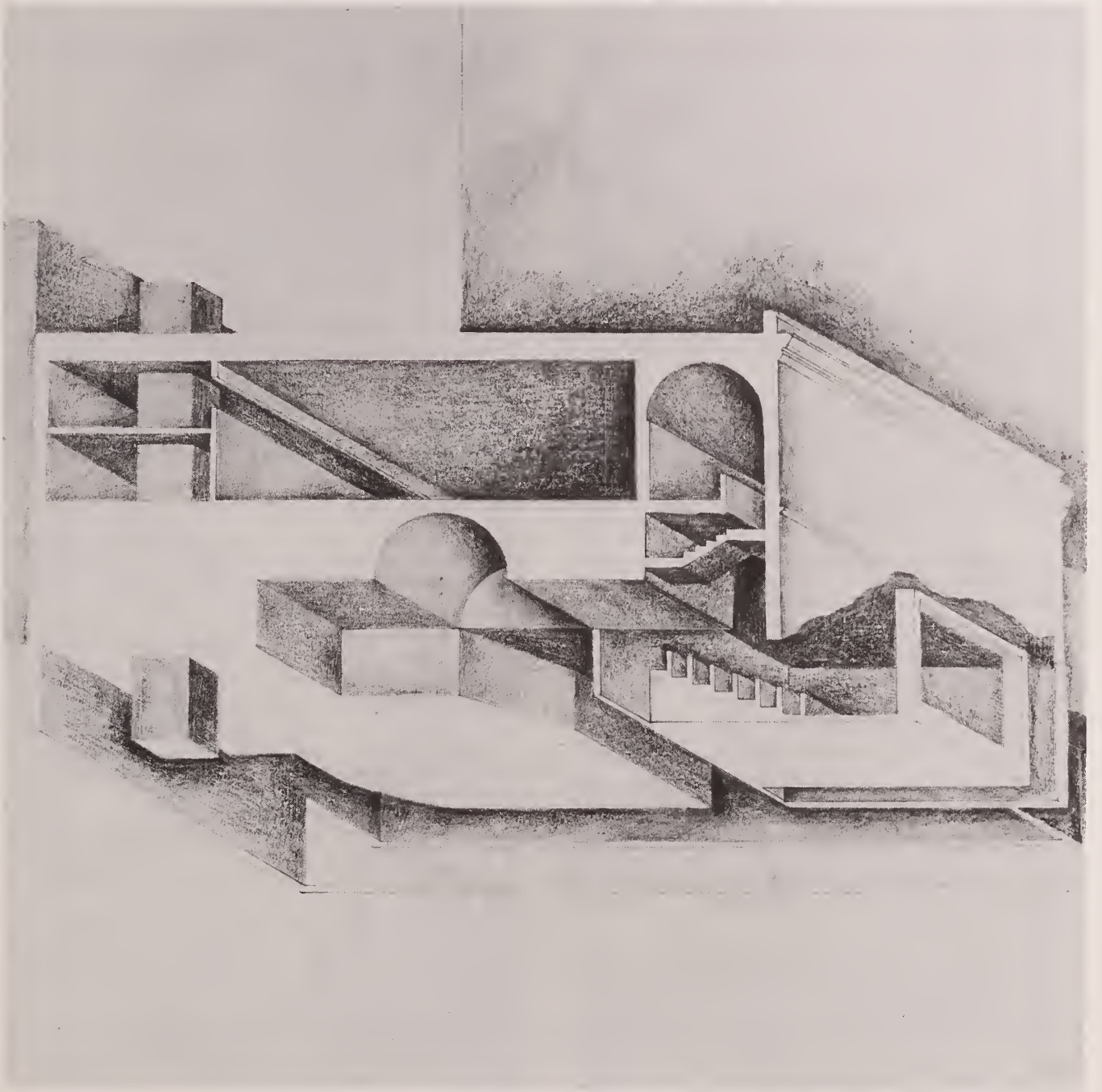
As a corollary of this growth — of Anthology and of the field — Anthology is now also involved in the process of building a more stable, supportive funding base — with public membership, corporate sponsors, and, ultimately, an endowment that will fund both operating expenses and a grants program for film and video-makers.

ANTHOLOGY BUILDS FOR THE 80's

All of these developments are emerging from a growth process that can be seen nationally. They are likely to be repeated by other film and video institutions in New York (several are already contemplating similar moves towards greater stability). The 1980's are going to be our decade.

[1]**The Pleasure Dome**, shown from Feb. 16 to April 4, involved the repeated screenings of 90 films by Anger, Brakhage, Breer, Baillie, Conner, Broughton, O'Neill, Gottheim, Cornell, Kubelka, Fisher, Menken, Frampton, Gehr, Hill, Jacobs, Lando, Mekas, Sharits, Smith, Snow, Sonbert, Noren, and Rainer. An illustrated 120-page English-Swedish catalog was also produced.

[2]Volume One of the three-volume **Legend of Maya Deren** is now at press and will be available this fall.



Architect's rendering of interior of the Courthouse, showing main entrance and repertory cinema on the first floor, and offices, projection booth, multi-purpose theater and entrance hall on the second floor.

COPYRIGHT LAW

EVERYTHING YOU EVER WANTED TO KNOW ABOUT MUSIC COPYRIGHT BUT WERE AFRAID TO ASK

by Sam McElfresh

The Premise

Some independents — Stan Brakhage comes immediately to mind — believe so strongly in the "priority of the visual" (because they assume that sound can be evoked in the visuals and in editing, and that a sound track would unfairly guide and control vision) that they opt for the production of "silent" work. This article is not for such artists; rather, it is addressed to the vast majority of "audiovisual" video and filmmakers who, at one time or another, contemplate wedding their visual images to the recorded music of other artists. My article, then, examines the one aspect of music rights most often applicable to video and film production; the use by the independent of previously-recorded musical material for sound track material for his own work. I will combine a how-to approach (useful in dealing with specific problems raised by copyright regulations and restrictions) with more general information regarding basic issues of copyright law.

The Quest

It was clear from the outset that this topic was so highly specialized and elaborate as to have spawned a profession of experts — entertainment lawyers — who bring to mind high priests, alone capable of understanding the field. I spoke to journalists who have researched similar articles only to abandon them when confronted with the tangled issue of music copyright. I was warned that everyone who participated in the creation of a piece of recorded music — including its composer, producer, vocalists, musicians, conductors, arrangers, orchestrators, and copyists — held rights to it which must be obtained; and that the laws governing those rights, originally drafted in 1909, had recently been so radically rewritten (to accommodate technological innovations — television, cable television, synchronization with film, offset printing, long-playing records, Xerox reprography, etc.) that at present, several sets of overlapping rules were in effect. I even came across a statement by then-Supreme Court Justice Fortas stating that settlement of music copyright disputes called "not for the judgement of Solomon but for the dexterity of Houdini".

Undaunted, I forged ahead, scurrying like Josef K. in Kafka/Welles' *The Trial* down nightmare corridors of law offices, poking microphones into the faces of pontificating attorneys, poring over volumes of the most precise yet obscure prose imaginable. To the extent that this topic could be researched by a layman, then, it was researched and written.

So Why Bother?

Near the end of one long interview, the lawyer to whom I was speaking sighed, turned to gaze out his highrise picture window, then leaned toward me and asked, in effect, "Why bother to write on *this* subject for *those* people?" Independents, I was informed, were small fish — so small, in fact, that there were circumstances in which big companies couldn't care less about copyright infringement. This was not to say that filmmakers wouldn't be liable for heavy prosecution if copyright holders suddenly decided they *did* care, but such companies sometimes preferred having their music reach a wider audience without reimbursement to negotiating the terms of its use; independents should keep this in mind, I was told, and "balance their risks".

It's no secret that the music and film industries have been guilty of corporate cuddling for some time, and that by now they're barely distinguishable. All the major film companies have music company affiliations: Warners, Universal, Fox and Columbia have their own record companies and music publishing firms, while Paramount, United Artists, and MGM have music publishing subsidiaries. Huge amounts of money ride on movie music deals: no *wonder* independents are viewed as too small to worry about! Cut off from the symbiotic relationship that benefits big record producers and big film studios, independents often find their channels for legitimate use of appropriate music limited, difficult, even blocked, unlike their counterparts within the film industry.

Many hurdles, then, may have to be cleared before a recording becomes available for legitimate use as a video or film score. The more one understands of the process, it is hoped, the better the chance of obtaining reasonable authorization; at the very least, one should know enough of the jargon to talk with music executives and lawyers.

The Terminology

Briefly, then, certain basic terms should be defined. **Copyright** is an intangible property right (as opposed to the right to control *physical* property) and literally means "the right to copy": the creator of an original work holds a copyright on it, which entitles him to be compensated for his effort. Copyright, though, protects an artist's *idea* rather than the *physical property* through which that idea is made tangible. Of course, that *idea* can't be protected *unless it takes a form* (is fixed), although it makes no difference what that form is; it can be fixed in words, numbers, notes, sounds or pictures, embodied in a physical object in written, printed, photographic, sculptural, punched, magnetic or any other stable form, or capable of perception directly or by means of any machine or device "now known or later developed".

In the case of music, this means that before an author can have his work copyrighted, his composition has to be "written or recorded in words or any kind of visible notation . . . on a phonograph disc, on a sound film track, on magnetic tape, or on punch cards".

The composer holds a copyright on his composition; he also holds the exclusive right to the production of copies of his idea. Those who *express* that idea (musicians/producer who create the record), however, hold rights to the use of the record. What this means to the filmmaker is that s/he needs two sets of authorizations in order to use a piece of recorded music: 1) synchronization and performing rights, granted by the composer through his publisher; 2) recording rights, granted by the musicians/producer through their record company.

Until recently, *only* the composer was protected: there was no copyright for the mechanical reproductions themselves

(records, tapes, etc.) since "sound recordings" were not considered to be "original works of authorship". It was not until 1972 that copyright law began covering the duplication of phonograph records, and the 1976 Copyright Act extended music licensing to retransmission on cable TV, as well as performances on jukeboxes and over public broadcasting.

Present copyright law, then, affords federal protection for "sound recordings". At least in part, this is a response to a shift in music industry practice: in 1909, sheet music sales were the major source of revenue. Today, such sales are minimal; big business lies in the sale of phonorecords, not sheet music. (**Phonorecord** is a term used to cover physical objects, such as records and tapes.) Thus now, sound recordings are *themselves* protected, *themselves* considered to be "original works of authorship" rather than simply copies of the musical composition contained in them. A second set of definitions then is in order.

A copyrightable **sound recording** is an original work of authorship made up of musical or spoken sounds fixed in forms such as phonorecords, open-reel tapes, cartridges, and cassettes. (Motion picture soundtracks do not fall into this category.) What is being defined here is that the copyrightable "sound recording", an intangible aggregate of sounds, is distinct from the "phonorecord", on which the sounds are fixed.

Who, then, can be said to be the author or copyright owner in such a case? The 1976 Act doesn't fix authorship of a sound recording, leaving that to bargaining between the various people responsible for the originality of the recording. Since authorship can be claimed by anyone making an original contribution, and since only an author can be regarded as copyright owner, "sound recording" authorship is either claimed exclusively by the artists performing on the recording or claimed jointly between those performing artists and the producer responsible (through his for-hire employees) for capturing and electronically processing the sounds, and compiling and editing them to make the final sound recording. In any case, the term of copyright protection for a sound recording endures for the life of the natural record producer (as opposed to a corporate record producer) and for an additional fifty years following his death.

In either case, a filmmaker wishing to record material for his own soundtrack from a sound recording must, as the first of two steps, contact the record company (e.g., CBS Records) to obtain recording rights for their record.

In order for a "sound recording" to be eligible for copyright, then, it must be "fixed", (meaning that all sounds can be produced on a final master recording). In order for it to be *protected* under copyright statues, phonorecords of it 1) must display a **copyright notice** — the symbol "P", the year date of first publication of the sound recording, and the name of the sound recording's copyright owner — on their surface, label, or container; 2) must be "published" (sold to the public or offered to wholesalers or retailers for ultimate sale); and, after publication, 3) must be registered with the Register of Copyright. Once this has been done, the copyright owner has exclusive rights of **reproduction** (the right to duplicate the sound recording in the form of phonorecords, or of copies of motion pictures and other audiovisual works that recapture the actual sounds fixed in the recording), of **publication** (distribution of phonorecords to the public), and of the preparation of **derivative works** based on the copyrighted sound recording. *By consulting the copyright notice displayed on a phonorecord, one can determine who holds "recording rights" to a given sound recording.*

The Licenses

Copyright owners, then, hold the right to license the reproduction of their compositions and their distribution to the public. This right includes both the issuance of phonograph records, tapes, electrical transcriptions and audiotapes, *and* the use of a composition for synchronization with motion pictures, television films and videotapes. The former group of rights, called **mechanicals** (mechanical-reproduction rights), are obtained with a mechanical-rights license, while the latter group, **synchronization rights** (the right to record the music in synchronization with images in a film), are secured by obtaining a synchronization license. Of the two, the independent need only concern himself with the latter: the copyright owner must be contacted and synchronization rights secured. In addition, **performance rights** are obtained at the same time, since a work of music contained in a sound track is thought to be "performed" whenever the soundtrack is heard publicly. Thus a performance license is necessary.

Rarely, however, does one deal directly with the copyright owner; more commonly, one negotiates with the owner's representative, called the copyright proprietor, who is most often the copyright owner's music publisher. Once the composer puts his musical piece into a publisher's catalogue, that publisher owns and controls the song for the composer. The publisher is responsible for selling the composer's work and collecting royalties on it, a percentage of which are returned to the composer.

Such publishers, though, place yet another person between filmmaker and copyright owner: many music publishers work through agents like The Harry Fox Agency, an agent-trustee (with local offices at 110 E. 59th Street, NY NY 10022) which administers mechanical and synchronization licenses on behalf of the over 3,500 music publishers who use Fox services in exchange for fees.

Dealing with The Harry Fox Agency involves submitting to them a list of the record titles you wish to use in your film, along with specific information regarding the purpose and character of their intended use, e.g. whether yours will be a theatric or non-theatric film, intended for worldwide, U.S. or local distribution. The agency contacts the copyright owners who quote prices which will vary depending on the proposed use of both the music in the film and of the film itself. This quotation is passed on to the filmmaker in writing. If the agency should *not* represent the relevant publisher, it will advise you to contact that publisher directly.

There may be problems in dealing with publishers: a publisher may refuse to issue a synchronization or performing license or attempt to limit the scope of the license granted. He may, for example, agree to license only theatrical distribution to movie theatres, reserving the right to ask for future fees should the film be exhibited later over free or pay TV, should copies of the film be sold or rented on videocassette, and so on. The filmmaker, then, should press for the most broad and comprehensive licenses possible; this may cause negotiations to drag on before mutual satisfaction is obtained.

There are two important exceptions to this negotiated licensing procedure which independents should know about. First, synchronization rights for projects intended for non-commercial public broadcast are subject to **compulsory license**. Under such license, available only if your work is for distribution via public broadcasting, it is compulsory for a copyright owner to grant a license (he can't turn down your request to use his music), provided he is paid a fee established

by the Copyright Royalty Tribunal: for three years of use, one must pay fifty dollars per composition for a contemporary piece; or for a classical piece, make payments based on a sliding scale determined by the length of the composition.

Second, it is possible to go directly to the music publisher for synchronization rights. Once there, you should explain your project and request **gratis clearance**, the waiving of fees to certain projects at the discretion of the copyright owner. Should they be willing to grant you such clearance, you will be referred to an agency for a fee quotation. Going directly to the publisher is not a way to "cut out a middleman" in order to save money. Rather, it is an option for those who feel they can make a case for the fact that their upcoming work will be so clearly of a non-profit nature that a copyright holder would have no reason to expect a share in its returns. Even non-theatrical films, of course, often realize enough of a profit so that copyright holders expect a share of it, although fees asked for a non-theatric synchronization license are substantially less (approximately $200 per song) than those asked for theatrical films (approximately $2,000 per song).

Should these rights not be obtained, and your unauthorized work be discovered by a music copyright holder, he can do a number of things, including bringing suit against you — copyright infringers face fines from $250 to $50,000 and/or two years imprisonment — or agreeing to license your work after the fact, but charging triple the usual fee.

Conclusion

Because of recent copyright legislation, which seeks to achieve an equitable balance between creator and user, an artist's creative work as embodied in a sound recording is now more secure than ever before. Indeed, certain paths to "cut-rate" use of pre-recorded music now seem blocked.

This article only scratches the surface. The problems one may encounter when applying for authorization are compounded by the fact that the present law is so new as to be virtually untested; only time and court cases will test its validity and clarify its rulings.

I would like to thank the following friends and experts in the field for helping me research and prepare this text: Carolyn Calette (London Records), Leonard Easter and Marc Toberoff (Volunteer Lawyers for the Arts), Eliot Evans (Fordham University), Joe Horowitz (The New York Times), Gerry Pallor (Young Filmakers) and Theodora Zaven (Broadcast Music, Inc.). Special thanks go to Martin Raskin (patent and copyright attorney), Janet Cutler (Montclair State College) and Marianne Flaherty (Harry Fox Agency), for their patience, encouragement and informed assistance.

MANNHEIM SELECTION TO TAKE PLACE IN NEW YORK

festivals

Once again this year, the Foundation for Independent Video and Film will host the selection of U.S. entries for the Mannheim International Film Festival. The selection process is scheduled to **begin in early July**. The festival, in its 29th year, awards well over $10,000 in prizes. It will take place October 6-11, 1980.

The selection will be made by a festival-appointed panel which includes Fee Vaillant, Director of the Mannheim Festival; Marc N. Weiss, former Chairperson of the FIVF Festivals Committee; and others.

Last year, 10 films were selected for competition and information programs. Several won cash prizes. In addition, the cost of film shipment was covered by the festival, directors were invited to attend at the festival's expense (not including travel), and several TV sales were made.

Filmmakers interested in submitting their films for selection should follow these guidelines carefully:

1. Eligible films: 16mm and 35mm, more than 35 minutes long. **First features, documentaries, short fiction** completed since January 1979 (do not resubmit films already submitted last year).
2. Films must be clearly marked on the **outside** of the shipping case with a) name of film, b) name and address of shipper, c) insurance value.
3. Films must arrive by **July 7**. Any film arriving after that date cannot be screened.
4. Send films to: Mannheim Selection, FIVF Festivals Project, 625 Broadway — 9th floor, New York NY 10012.
5. Include the following with the print (and make sure the name of the film is on each item):
 a) A check or money order for return postage and service fee, made out to FIVF FESTIVALS PROJECT. Under 60 min.: $12. 60-90 min.: $15. Over 90 min.: $18. Members of AIVF, WAFL and BF/VF may deduct $3.
 b) A synopsis of the film.
 c) Major credits, completion date, running time (in minutes), length (in feet).
 d) Any reviews or publicity materials you think might be helpful.
6. **All films will be returned in early August.** You will be notified about the selections by mail.
7. The shipping of selected films from New York to Mannheim will take place in early September. Films will be shipped round-trip as a group at the festival's expense. The FIVF will require an additional modest service and handling fee at this time.

Any questions should be directed to Leslie Tonkonow at FIVF, (212) 473-3400.

The Column

BY JUDY RAY

GETTING THE WORD OUT . . . Many thanks: to **Richard Goldstein** for his splendid dissection of WNET Channel 13 in his three-part series in the Village Voice. And to: **Bob Brewin** for his outstanding articles on NET for the Soho Weekly News. Their work in publicizing and analyzing the situation at Channel 13 has been invaluable in the fight to open the station up to all the people of New York City — not just to corporate interests.

A BIG ELECTION YEAR . . . There was lots of bustling about on the afternoon of May 2nd as AIVF/FIVF Board election ballots were tallied and a healthy count confirmed. We received over twice the number of ballots this year than last. The results: **Eric Breitbart, Robert Gardner, Jessie Maple, Kitty Morgan** (re-elected for a second term), **Marc Weiss** and **Jack Willis** were chosen for the Board of Directors. The new Board elected officers at its first meeting on May 13th, choosing **Jane Morrison** once again (emphatically) as President; **Robert Gardner** as Vice-President; **Eric Breitbart** was cajoled into becoming Treasurer; **Jack Willis** gratefully voted in as Chairperson and **Kathy Kline**, Secretary.

MAKING GOOD . . . AIVF member **Allen Coulter**'s film, THE HOBBS CASE, has been winning awards and attention all across the country: first prize for Dramatic Fiction at Atlanta International Film Festival, prize winner at Ann Arbor and showcased at Filmex in Los Angeles Italian TV has acquired the 1980 rights to SAINTS IN CHINATOWN, a satire by **Sol Rubin** and award-winner at Cannes. The film is being distributed in the U.S. pay TV circuit by ICAP . . . which brings us to the following "official" announcement.

ICAP (Independent Cinema Artists & Producers) has moved its offices to 625 Broadway, 9th floor, New York, NY 10012, which also houses AIVF/FIVF's new offices. Their new phone number is (212) 533-9180 and the number for ICAP's Public Television Project is (212) 473-0560.

MAKING WAVES . . . **Ira Wohl**'s much deserved Academy Award for BEST BOY upset some Hollywood folks. First, following Wohl's somewhat lengthy but tender and sincere acceptance speech, **William Shatner** (a.k.a. Captain Kirk) attempted a feeble, nasty joke: "I'm glad he doesn't have any more relatives. We might be here all night." A few days later, big-time producer **Howard Koch** complained about the award on an L.A. radio show. "I don't know if we should give Oscars to those people who come from nowhere. We don't know them. What are they doing up there? What are short subjects and documentaries, and what do they have to do with the movie business?" Koch, former president of the Motion Picture Academy and now a member of the Academy's board of directors, continued in this vein, adding, "Our whole idea is to give Oscars to people in our business . . . I don't know if they're [those people] part of what we are." Wohl's response, "Koch should know better."

PROGRAM FUND STAFF SHAPING UP . . . Lewis Freedman, CPB Program Fund Director, has selected two men from Public TV as Associate Directors in his Program Fund unit. **John Wicklein**, from station WLIW/21 in Garden City, will be responsible for developing and implementing news and public affairs programming policy at CPB. **Donald Marbury**, from WQED in Pittsburgh, will be in charge of cultural programming policy. Both men have had interesting histories with Public TV: the former, John Wicklein, having been general manager of WRVR (one of NYC's progressive radio stations) and news director at WNET, among other things; while Mr. Marbury was executive producer and host of BLACK HORIZONS. The independent community hopes that the kind of diversity Mr. Freedman seems to be encouraging on his staff at this time will inspire more of the same at the policy level.

EVENTS . . . The **National Association of Lesbian and Gay Filmmakers** will be holding a fund-raising cocktail party on Monday, June 23rd at the New Amsterdam Cafe at 6:00 p.m. The New Amsterdam Cafe is located at 284 West 12th Street. . . . **Women's Interart Center** is hosting a festival of film and video screenings in June (552 W. 53rd St.), where the artists will be present to discuss different approaches to narrative, documentary and experimental work. A symposium with critics Amy Taubin, Ann Sargent-Wooster, Noell Carroll and festival artists including Anita Thatcher, Jon Alpert, Keiko Tsuno, Tomiyo Sasaki and Mary Lucier will also take place. Call (212) 246-1050 for details concerning "The Moving Image Film and Video Festival".



Christine Fye O'Conner

BEST BOY



Upstate Report part II

By FRAN PLATT

In December 1979, Ann Volkes, Gerry Pallor and I received a grant from The Kitchen's Media Bureau for the purposes of collecting and publishing first-hand information about the media arts centers of New York State outside New York City. Part I of our findings, covering Media Study, WXXI, Portable Channel and Synapse, was printed in the March issue of THE INDEPENDENT; the second and final part follows. A more detailed report will be available from FIVF in the near future.

ITHACA VIDEO PROJECTS
328 East State Street
Ithaca, NY 14850
(607) 272-1596
Contact: Philip and Gunilla Mallory Jones

Picturesque Ithaca, perched on a hillside at the foot of Cayuga Lake, is known to most people as the home of Cornell University. But there's video magic afoot downtown: the Ithaca Video Projects — production aid for professional video artists, and the prestigious Ithaca Video Festival. A large, airy, carpeted studio with a fine mountain view is located within a short walk of Ithaca's commercial center, upstairs from a well-equipped arts supply store.

IVP's ¾" cassette editing system can be rented at a rate of $50/day. 24-hour access is available; and the tension of a long, grueling editing session can be alleviated by a round or two at the ping-pong table. The latter amenity typifies Phil and Gunilla's warm, informal style and personalized concern for their clients.

In the past, the Production Aid program has mainly served local cultural organizations, on a commission basis, but clients from outside the Finger Lakes region and even out-of-state are actively being sought. If a proposal is particularly interesting and lacks sufficient funding, services — concept development, ¾" portable production equipment, crew, supplies and/or rough editing — may be provided gratis. Phil and Gunilla often work with performing artists, and they look forward to expanding their studio space to accommodate dance and theatre companies.

EXPERIMENTAL TELEVISION CENTER
180 Front Street
Owego, NY 13827
(607) 687-1423
Contact: Sherry Miller, Ralph Hocking

Owego (not to be confused with Oswego) is a tiny, sleepy town on the big, sleepy Susquehanna. Experimental TV Center moved here from Binghamton, 22 miles to the east, less than a year ago. The space is upstairs from a row of stores, with rear windows overlooking the river. It was not yet fully renovated at the time of our visit, but its considerable potential as a performance and exhibition space is gradually being developed.

The emphasis at ETC is on image processing, and much activity continues in spite of the unfinished rooms. In fact, demand is so high that booking 6 months in advance is recommended, and 4 weeks' notice of cancellations required. Users pay a $10 annual membership fee and a $5 daily charge.

This very reasonable rate provides access to a mind-boggling array of hardware: b/w cameras for live shooting and rescanning pretaped material, colorizers, elaborately interfaced audio and video synthesizers, analog/digital conversion systems ... The list grows daily as new technology is incorporated. ETC receives research grants to design image processing equipment, and their engineers are very excited about the potential applications of silicon chips.

As a user, you will be trained in the operation of ETC's equipment, and then left alone. You retain complete control over your project and rights to the finished work; the Center only requires that you donate one copy to their tape library.

MEDIA BUS
120 Tinker Street
Woodstock, NY 12498
(914) 679-7739
Contact: Nancy Cain, Bart Friedman

The Videofreex (of **Spaghetti City Video Manua**l fame) have recently left their longtime home, a farm in Lanesville, for the comparative bustle of Tinker Street, Woodstock's main drag. This town combines the sophistication of an established art colony with bucolic Catskill surroundings — with a plethora of galleries, craft shops, restaurants and a highly-regarded summer theatre within walking distance of Media Bus.

The new headquarters is a cozy old wood-paneled house with a small exhibition gallery. Since Woodstock is inundated with tourists on weekends, especially in the summer, weekdays are probably the best time to savor the laid-back working environment and Bart and Nancy's amiable company. The facility includes both ½" and ¾" editing systems, character generator, proc amp and scope, turntables, audiocassette recorder, mixer, slide projector, and 16mm projector with fader. Special editing packages can be arranged in advance.

Media Bus loans ½" portable video equipment, with $10,000 worth of liability insurance, mainly to local artists and arts organizations. They also produce tapes, especially of performances, and are preparing a catalog of these for distribution. If a hoped-for NTIA grant materializes, cablevision will soon return to Woodstock after a 3-year hiatus, and the Freex are gearing up for a busy future as cable programmers.

←THIRD AVENUE, by Jon Alpert and Keiko Tsuno at Womens Interart Center (see pg 17)

INTER-MEDIA ARTS CENTER
253 Bayville Avenue
Bayville, NY 11709
(516) 628-8585
Contact: Michael Rothbard, Kathie Bodily

From Manhattan, it's about 1 hour and $6 via Long Island Railroad (Oyster Bay station) and taxi to Bayville, a quiet North Shore town. Down the road from the traffic light is the Post Office, and right nearby, an unassuming storefront connecting with a converted showroom. The surprisingly large interior space houses IMAC.

The focal point of IMAC's production and exhibition activity is a well laid-out, visually unobstructed, high-ceilinged 45′ x 50′ studio. It is equipped with 2 color cameras that produce an electronically clean image; a 6-channel audio mixer, turntable and tape decks; adequate lighting; and in the near future, Marlay flooring for dance performances. IMAC rents the studio for $25/hour, and produces cultural programming for cable and public TV, with an emphasis on jazz and "new music". These concerts are usually open to the public, as are the screenings and multi-media, graphics and photography exhibitions held in the studio. They encourage independents to submit films and tapes for possible screenings.

IMAC frequently offers workshops, from one-day seminars to 10-week courses, to teach technical and production skills. Other services include ¾″ control track editing at $20/hour; ¾″ color location production, $400/day with crew; and technical consultations at $10/hour.

NORTH CAROLINA FORMS INDEPENDENT FILM AND VIDEO ASSOCIATION

The North Carolina Independent Film and Video Association held their first meeting since organizing at the University of North Carolina at Greensboro April 26. The organization's purpose is to support and encourage independent film and video in the state and develop exhibition and distribution outlets for independent work.

About fifty filmmakers from throughout the state attended to plan future programs, to hear speakers addressing various issues with impact on independents, and to view regionally produced films. The most significant issue addressed was the re-organization of the state public television system into the North Carolina Center for Public Television. John Dunlop, who will direct the Center, spoke at length on the independent producer as a "great American resource ... some of the few free voices existing in this country", and the cost-effectiveness of working with independents. He encouraged the NCIFVA to become a strong advocate as guidelines are formed for the new Center and to become aware of and involved with the CPB mandate to work with independents.

Other speakers included Bill Arnold from the North Carolina Film Office of the state Department of Commerce, who promised that the development of commercial location productions drawn from New York and the West Coast would increase employment opportunities for North Carolina filmmakers. As AIVF regional representative, I spoke of the importance of becoming informed on a national level, especially on such issues as the imminent CPB funding to independents. I was also one of an eclectic panel of independent filmmakers and critics who discussed their vision as independents and the role the NCIFVA could play in advocacy and development.

The organization's main goal at present is to maintain communication between its widely dispersed membership. Even at this early stage the group is in touch with technical expertise and resources throughout the state as well as informed about the political climate for independent production. Independents considering working in the state should contact Gary Richman, President, P.O. Box 14, Winston-Salem, NC 27102, or call (919) 967-7113. **Gayla Jamison**

"BARE BONES" BOOK BONANZA, by Sol Rubin

How would you like to study film and video for only $6.70? **THE BARE BONES CAMERA COURSE FOR FILM AND VIDEO** by Tom Schroeppel attempts to reduce the four-year school calendar into one hour of reading, depending upon your speed and orientation aptitude. A cheerful oasis in the engulfing inflation is this king-size 8½ x 11″ paperback. In its second edition, the volume is filled with simple, effective drawings that aid and clarify the matters which some blackboard scholars belabor and complicate. The reason for the ease of reading is this: Tom is an active, independent pro who always comes to the point speedily. The typewriter-style of the text makes for smooth study by students of film. The highlight of this manual is the section about COMPOSITION, either overlooked entirely by others or flooded with psychological nomenclature where even Freud would fumble. Eleven chapters are dedicated to this gentler portion of the camera with effective art work. The filmmaker-author employs a column system with "right" and "wrong" to attain meaningful results in the cinema rectangle. Was this sensitive awareness influenced by Tom Schroeppel's pictorial Floridian environs? Or did his European studies bring out the best of the continent?

To obtain a copy of this sub-low-budget book, send $6.70 to Tom Schroeppel, P.O. Box 521110, Miami, Florida 33152 and allow two weeks for delivery.

NOTICES

FUNDS/RESOURCES

PRODUCTION GRANTS: **Emerging Artist** grants program will award up to $2,000 for 8mm, video, & short 16mm films by emerging film or video artists. The program is designed to aid those producers who are not yet professionals, seeking to develop their film making abilities. Eligibility is open to all film and video producers interested in making an artistic and cinematic contribution relevant to the field of Hispanic productions and programming. Application forms are available from Oblate College of the Southwest, Emerging Artist Program, 285 Oblate Drive, San Antonio TX 78216. Deadline for applying is June 30. (The staff of San Antonio CineFestival of Oblate College is available to assist in preparing application forms.)

R. G. PHOTOGRAPHIC grants up to 50% of costs of materials, lab work, equipment, facilities & consulting work for Super-8 projects. Funding based on need & quality of proposal. Contact R. G. Photographic Inc., 1511 Jericho Turnpike, New Hyde Park NY 11040.

PRODUCTION AID available: Proposals for arts-related productions reviewed on continuous basis. Will commit resources & work closely with artists from conception through production, & provide production costs, equipment & personnel for selected projects. Write Ithaca Video Projects, 328 East State St., Ithaca NY 14850.

NATIONAL ENDOWMENT FOR THE ARTS deadlines for organizational grants include aid to Film/Video Exhibition, June 2; & Services to the Field, June 16. For complete listing of all programs & deadlines, request the Guide to Programs from the Information Office, NEA, 7th floor West Wing, 2401 E St. NW, Washington DC 20506.

DESIGN COMMUNICATIONS: deadline June 30 for projects to begin after Jan. 1, 1981 which "inform the general public, designers & decision-makers about the value & practice of design, the impact of design decisions, & the relationship between design & human behavior." Matching grants up to $50,000 will be considered. Contact made in US, & recipient must be US citizen or permanent resident. Grants range from $500 to $10,000. For application write IFP, Section N, American Film Institute, 501 Doheny Rd., Beverly Hills CA 90210.

EDITING & POSTPRODUCTION facilities available. Fully equipped rooms, 24-hour sound transfers from ¼" to 16mm mag, narration recording, extensive sound effects library, interlock screening room available. Long-term Moviola rental in tri-state area, 3 month minimum. Cinetudes Film Productions Ltd., 377 Broadway, NY NY 10013, (212) 966-4600.

FILMMAKERS, DISTRIBUTORS & COLLECTORS: INCINE, the Nicaraguan Film Institute, seeks donations of fiction & documentary, 16/35mm, old & new films for distribution throughout Nicaragua, for the INCINE library, & for filmmaker training. Tax-deductible. Write Nicaragua Communicates, PO Box 612, Cathedral Station, NY NY 10025.

NEW YORK STATE ARTISTS working in painting, sculpture, graphics, video, film, photography, poetry, multi-media, choreography, fiction, playwriting or music composition may apply until June 2 for approximately 200 grants of $3,500 to $10,000 from the Creative Artists Public Service Fellowship Program. Forms available from Albany League of Arts, Artpark, Catskill Center for Photography, Cultural Resources Council of Syracuse & Onondaga County, Huntington Arts Council, Lake Placid School of Art, Roberson Center for the Arts & Sciences, Visual Studies Workshop, & local arts councils; or send a self-addressed post card to Applications Dept., CAPS, 250 West 57 St., NY NY 10019.

FILM RESEARCH SERVICE: Media Works, Inc. will locate stock footage for your next production. Access to extensive stock footage by government agencies, associations etc. Complete services: research, previewing, reproduction & delivery. We locate still pictures too. Free brochure. Media Works, Inc., 1301 20 St. NW, #417, Washington DC 20036, (202) 466-3646.

PUBLICATIONS:

LOAN FUNDS FOR THE ARTS lists interest-free or low interest funding sources available to artists & art organizations. $2.50 plus postage. FILM SERVICE PROFILES, compiled by Kay Salz, is a directory of organizations offering services to independent filmmakers & film users, including comprehensive descriptions of 57 national & local nonprofit organizations & government agencies which offer funds, exhibition possibilities or other forms of assistance. $5.00; discount available on bulk orders. Both available from Center for Arts Information, 625 Broadway, NY NY 10012, (212) 677-7548.

GRANTS FOR THE ARTS, by Virginia White, provides guidance for nonprofit organizations on obtaining support from government, foundation & corporate sources. Also covers library resources, professional associations, seminars, workshops & periodical publications. $19.50 from Plenum Publishing Corp., 227 West 17 St., NY NY 10011, (212) 255-0713.

FACTFILES UPDATED: New revisions of the following reference booklets are now available for $3 each ($2 for AFI members), prepaid only: Film & Television Periodicals in English; Careers in Film & Television; Film/Video Festivals & Awards; Guide to Classroom Use of Film; Women & Film/Television; Independent Film & Video; Movie & TV Nostalgia; Film Music; Animation; Third World Cinema; Film/Television: a Research Guide; & Film/Television: Grants, Scholarships, Special Programs. Write NES Publications, American Film Institute, Kennedy Center, Washington DC 20566.

BUY/RENT/SELL

FOR SALE: Sony VO-3800 portable videocassette recorder. Audio AGC defeat modification. Well maintained. $1,300. For more info call (212) 866-0606.

FOR SALE: 2 NV-3082 Panasonic Portapaks + AC adaptor — $750; $850 for newer model. 2 Panasonic editing decks — NV-3130, $700; NV-3020, $200. Contact Downtown Community TV Center, 87 Lafayette St., NY NY, (212) 966-4510.

FOR SALE: Sony Portapak & camera, b/w, complete with RF unit & battery. Good shape: one owner. $600 firm. Contact Tobe Carey, Willow Mixed Media, PO Box 194, Glenford NY 12433, (914) 657-2914.

FOR SALE: Bolex sync motor, Rex-4 & on with battery pack/charger. Good running shape, $325. 4 gang synchronizer, 16mm, with 3 sound heads & amplifier. Good shape, $325. Contact Alec McCallum, Salina Star Rt., Boulder CO 80302, (303) 443-3879.

FOR SALE: Flatbed Moviola 6-plate. M-86 with torque motor control panel. Mint condition, $7,000. Call (212) 431-7985.

FOR SALE: Sony 1610 video camera, 3800, Akai cc 150 color camera, 10mm Switar lens 1.6. Contact G. D. Nugent, 1078 Third Ave., NY NY 10021, (212) 486-9020.

FOR RENT: Complete editing facilities including 6-plate Steenbeck & sound transfer equipment. Contact G. D. Nugent, 1078 Third Ave., NY NY 10021, (212) 486-9020.

FOR RENT: Sony 1640 color camera/ 4800 color deck; Sony 1600 color camera/3800 color deck; b/w Sony 3400. Crew available. Call Jeff, (212) 233-5851.

COURSES/CONFERENCES WORKSHOPS

10th PUBLIC TV & THE INDEPENDENT Film Seminar, June 1-6 at Arden House, Harriman NY. **The Advantages of Diversity** will focus on works created by ethnic minorities. The 5 co-program directors, who will preview & select films & tapes from their own minority groups, are: Jaime Barrios — Puerto Rico & the Third World; Alfred Guzetti — White & Other Ethnic Minorities; George P. Horse Capture — Native American; Madison D. Lacy, Jr. — Black; and Adan Medrano — Chicano. Moderated by James Blue. Contact Jaime Barrios, Program Director, 777 UN Plaza, 8th floor, NY NY 10017, (212) 682-0852.

FILMMAKERS' SUMMER WORKSHOP SERIES: **Cinematography, Lighting & Film Production** — June 7-15 with Owen Roizman, ASC; Aug. 31-Sept. 7 with William Fraker, ASC. $350 each. Combine informal technical lectures, location shooting assignments, screenings, critiques & interaction with fellow filmmakers. Field exercises involve tests, lighting setups, camera placement & movement, diffusion & filtration, pushing & flashing to control saturation, & establishing moods & periods through these controls. **Steadicam & Camera** — June 16-20 with Garrett Brown. $400. Includes demonstrations & lectures on use, techniques, maintenance, & potential of the Steadicam & Panaglide; & actual "in-harness" experience. Participants will "suit-up" on a schedule similar to actual production, walk through complicated & demanding shots, & learn to handle equipment & master techniques. Enrollment restricted to working professional filmmakers. Advanced workshops require sound understanding of equipment & production techniques. Enrollment limited to 60, on first-come basis. For more info & application, contact The Maine Photographic Workshop, Rockport ME 04856, (207) 236-8581.

INDEPENDENT MOTION PICTURE PRODUCTION Conference: Saturday, June 14, 9 am-4 pm, Beverly Wilshire Hotel, 9500 Wilshire Blvd., Beverly Hills CA. Topics include sources of finance & revenue, securities aspects, film development, business aspects & distribution & marketing. $95 fee. Contact Department of Business & Management, UCLA Extension, PO Box 24902, Los Angeles CA 90024, (213) 825-7031.

CORRECTION: The 3rd annual anthropological film seminar will be held June 23-August 15. It will be taught by Jean Rouch, one of the major figures in visual anthro. He will be joined by Emilie de Brigard and eminent guests such as Ricky Leacock, John Marshall and George Stoney, and Jean-Pierre Beauviala, who developed the lightweight Aaton cameras. This overview of the history, theory and practice of anthropological film will include screenings of many films never before seen in the U.S. Students are encouraged to bring their own films & tapes. Graduate & undergrad. credit will be offered. For catalogue & application, contact Harvard Summer School, 20 Garden St., Cambridge MA 02138, (617) 495-2921; for greater detail on course content, contact Kitty Morgan, who is coordinating the course, c/o Carpenter Center for the Visual Arts, Harvard University, 24 Quincy St., Cambridge MA 02138, (617) 495-3254.

DU ART SEMINAR will compare Super 16mm blowup to 35mm on a large screen. An experienced feature film crew was used to photograph several dramatic scenes simultaneously in both Super 16 and 35mm color negative. From this 35mm and Super 16 footage, 35mm release prints were prepared. The film demonstration will be followed by Q. & A. period. Seminar screenings scheduled at the Magno Review Theatre, MGM Bldg., Main Floor, 1350 Avenue of the Americas, NY NY on Monday, June 2 and Tuesday, June 3, at 3:00, 5:00, & 6:30. Call Ann Reilly at (212) PL 7-4580 to reserve seats. Wine & cheese served.

10th SUMMER INSTITUTE ON THE MEDIA ARTS: June 15-July 4, Hampshire College. 3-week courses: **Filmmaking Workshop** with Bestor Cram & Charles Meyer; **Animation Workshop** with Robert Breer & Sandy Moore; **Screenwriting** with Frank Daniel. 1-week courses: **Documentary Photography Workshop** with Jerome Liebling; **Photography Workshop** with Helen Levitt; **History of Photography** with Marvin Hoshino; **Color Photography** with Elaine Mayes; **Preservation, Conservation & Restoration of Photographic Materials** with Robert Lyons; **New Technologies: the Blending of Film, Video & Computers** with Steven Gregory; **New Technologies: Computer Graphics & Digital Television** with Steven Gregory; **New Technologies: Computer Graphics & Digital Television Workshop** with Paul Pangaro; **Issues of Technology in the 1980's** with Benjamin Campaign, Forrest Chisman, Harold F. Edgerton, Richard Leacock, Alfred Pandiscio & Sonja Ellingson Gillespie; **Issues of Anthropological Film** with Richard Leacock, John Marshall, Jean Rouch & Herbert Di Gioia; **A History of Media Technology** with Eric Martin; **Producing Network News** with Robert "Shad" Northshield; **ENG and Beyond: Television Production Workshop** with Midge Mackenzie; & **Cooking with Artists** with Lynne Larson, Frank Daniel, Richard Leacock & Ondine. Grad/undergrad credit available. For more info contact Summer Institute on the Media Arts, Hampshire College, Amherst MA 01002, (413) 549-6061 before May 16.

11th FILM STUDY CONFERENCE, Vanderbilt University, Nashville TN, June 3-7, will feature workshops in f/v production, analysis & programming; screenings of award-winning films; & seminars with program guests. $40 fee for students & faculty, $50 all others. Contact Sinking Creek Film Celebration, c/o Dean James Sandlin, Sarratt Center, Vanderbilt U., Nashville TN 37240, (615) 322-2471.

FESTIVALS

THE BEST OF VERMONT on Film & Video festival will select one film & one tape in each of 4 categories — artistic achievement, community service, documentary, treatment of subject — for broadcast on Vermont ETV & inclusion in a traveling exhibition. For deadlines & guidelines contact Tom Borrup, Festival Director, Image Coop, 18 Langdon St., Montpelier VT 05602, (802) 229-4508.

BALTIMORE AREA film & videomakers are invited to participate in a competition to be sponsored in May by the Baltimore County Public Library. Categories include Video Art/Experimental, Social Satire/Spoof, Narrative/ Documentary, Video Drama, Best High School Production. Awards May 22, Towson Branch, Baltimore Public Library, 320 York Rd., Baltimore MD; exhibition June 5-6, School 33 Art Gallery, 1427 Light St., Baltimore. For details call (301) 296-8500.

SINKING CREEK Film Celebration's Student/Independent Film Competition will be held at Vanderbilt University, Nashville TN June 3-7. $5,000 in cash awards & production grant; deadline May 3. Contact Sinking Creek Film Celebration, Creekside Farm, Rt. 8, Greeneville TN 37743, (615) 683-6524.

TRICKFILM/CHICAGO! 80 is a noncompetitive festival of animated & special effects films to be held Aug. 15-24. For more info write The Film Center, Art Institute of Chicago, Michigan at Adams, Chicago IL 60603.

CINEMA DIFFERENT: the 16th Festival International du Jeune Cinema, to be held in Hyeres, Cote d'Azur, France, June 23-30, is seeking American entries. A festival representative will be in New York May 12-18 to screen films at Millennium, 66 East 4 St., NY NY 10003. Filmmakers whose works are selected for inclusion in the festival will be reimbursed for travel expenses & eligible for 10,000 francs in prizes. Send films to Millennium or contact Andy Sichel, 539 Second Ave., NY NY 10016, (212) MU 3-4790.

FILMS WANTED

DISTRIBUTION PROJECT: Athens Center for Film & Video is in the initial stages of developing an outlet for nonexclusive distribution of independent film & video works, utilizing the media resources and mailing list of the Center. For information contact ACFV, PO Box 388, Athens OH 45701, (614) 594-5138.

NUKE NEWS: Films, slide shows & videotapes needed for comprehensive guide to "atomic" & energy issue media. Please send all information immediately to Wendy Zheutlin, 2931 Piedmont Ave., Berkeley CA 94705.

FLINT INSTITUTE of Arts is seeking ¾" videocassettes from Michigan artists for exhibition on a continuing basis. Contact Jean Hagman, FIA, 1120 East Kearsley, Flint MI 48503, (313) 234-1695.

EROTIC SALAD: Independent producer seeks 16/35mm erotic shorts, from 1 to 20 minutes in length. Compilation film will be released nationwide, shown at Cannes and Italy's MIFED Festival for potential worldwide sales. Producers of shorts receive percentage of all film rentals & sales; also screen credit. Contact Ken Gaul, Vulcan Productions, Inc., 1105 First Ave., suite 14, NY NY 10021, (212) 758-7146 or 582-9133.

CINE is a nonprofit organization that selects independent films for international festivals. Selection is done by regional juries. For more info contact CINE, 1201 16 St. NW, Washington DC 20036, (202) 785-1136.

ACCESS ATLANTA, a nonprofit organization promoting public access & independent video & film programming on cable TV, seeks ¾" videocassettes for weekly series on Tuesdays, 5-6 pm on Georgia Cablevision. To offer program suggestions or submit tapes, contact Access Atlanta Inc., PO Box 5289, Atlanta GA 30307, (404) 874-7235.

ARTHUR MOKIN PRODUCTIONS, producers & distributors of films for educational & television market, seeks 16mm educational shorts. Contact Bill Mokin at (212) 757-4868 or write Arthur Mokin Productions Inc., 17 West 60 St., NY NY 10023.

ICAP DISTRIBUTES independent film & video to cable TV & returns 75% of payment received from cablecasting to the producer. Especially interested in short shorts, & films for children & teenagers. Send descriptions, promo material to ICAP, 625 Broadway, NY NY 10012, (212) 533-9180.

OPPORTUNITIES/GIGS/ APPRENTICESHIPS:

NEW YORK UNIVERSITY'S School of the Arts/Institute of Film & Television has 3 openings in its undergrad program: Assistant Professor of Film Animation (MFA required), Assistant Professor of Film (MFA), & Assistant Professor of Television & Video (MFA, MA or MS). Applicants should have considerable professional experience in their field & teaching practice at a major institution in a program of film, animation &/or TV production. Submit resume, references & salary history to Haig P. Manoogian, Head, Undergraduate Film & Television Dept., School of the Arts, NYU, 51 West 4 St., NY NY 10003.

GAL/GUY FRIDAY: to apprentice with all aspects of ongoing cable interview series, **Women Make News**. PBS is interested in this program. Carfare reimbursed. Phone 7-9 pm, (201) 947-4808.

ASSISTANT DIRECTOR, Film Center, School of the Art Institute of Chicago. Write Camille J. Cook, Director, Film Center, School of the Art Institute, Columbus & Jackson, Chicago IL 60603.

TEACHING ASSISTANTSHIPS, 1 in film & 1 in video, will be awarded June 1980. Write before May 30 to Dr. Gerald O'Grady, Director, Center for Media Study, 101 Wende Hall, SUNY at Buffalo, Buffalo NY 14214.

ADMINISTRATIVE DIRECTOR, Collective for Living Cinema, to coordinate Collective's activities with individual program directors & Executive Committee of Board of Directors. Includes complete administrative responsibility for all fiscal matters, public relations & national level representation. Qualifications include business & management skills, working knowledge of independent film community, & a sense of humor. Send resume & 2 recommendations to Renee Shafransky, CFLC, 52 White St., NY NY 10013.

FILM TECHNICIANS — gaffer, grips, sound, assistant camera, makeup & production assistants — needed for low-budget AFI student film. Shooting in NY 5/22-6/2, weekends, nights & some days. Good experience, no pay. Expenses. Contact Trudi Baldwin, 354 East 91 St., NY NY 10028, (212) 369-8635.

SOUNDPERSON with Nagra 4.2L available for work. Contact G. D. Nugent, 1078 Third Ave., NY NY 10021, (212) 486-9020.

ASSISTANT ASSOCIATE Professor of Film position open at University of South Carolina. Professional experience, expertise in Super-8 & 16mm required. Contact Dr. A. Porter McLaurin, Chair, Dept. of Media Arts, USC, Columbia, SC 29208.

APPRENTICE AVAILABLE: Assistant editor willing to volunteer time to gain experience in 16mm editing. Contact Susan Wagner, (212) 431-5443.

CREATIVE SOUND, LIGHTING, EDITING personnel with professional attitudes needed for upcoming film work. Only those with sincere devotion to cinema need apply. ¾" video editor also needed for other work. Send resume or call soon: Jan Peterson, 16 East 96 St., NY NY 10028, (212) TR 6-0560.

CINEMATOGRAPHER AVAILABLE: experienced in 16mm theatrical & documentary productions. Contact Igor Sunara, (212) 249-0416.

FILM EDITOR: American Film Institute funded feature about 2 woman comedians needs experienced editor to collaborate on final structuring of material shot over last 2 years. Consists of verite footage, commercials, videotape, home movies, animation, stills, stock footage, narration. Salary negotiable. Call Katherine at (212) 226-7559.

TRIMS & GLITCHES

EXPERIENCED NEGATIVE MATCHING: Quick, clean cut, low prices. B/w, color, negative or reversal. Call Pola Rapaport, (212) 431-3773.

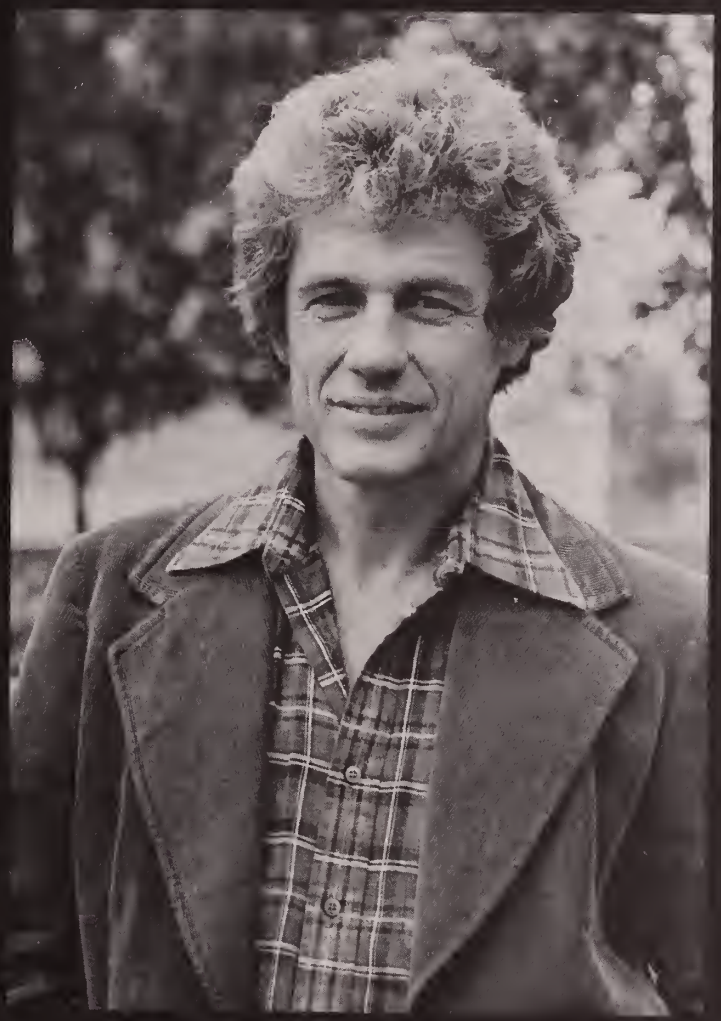
EDITING TIME available on 6-plate Steenbeck, May & June. 2 to 3 days or nights a week, $10/session. Call Roberta, (212) 874-7255.

FOUNDATION FOR INDEPENDENT VIDEO AND FILM, INC.
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The viewpoints expressed herein are not intended to reflect the opinion of the Board of Directors — they are as diversified as our member and staff contributors.

We welcome your response in the form of letters, reviews, articles or suggestions. As time and space are of the essence we can't guarantee publication. Please send your material to THE INDEPENDENT, 625 Broadway, 9th Floor, NY, NY 10012. If you'd like your material returned to you please enclose a self-addressed stamped envelope.

NOTE: All submissions to newsletter due by the 15th of month preceding publication, preferrably earlier.

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COVER: JAMES BLUE, BUFFALO 1979. PHOTO: JANE HARTNEY

STAFF MEMBERS: Alan Jacobs, Executive Director; Leslie Tonkonow, Assistant Director; Judith Ray, Public Information Coordinator; Alan Mitosky, Short Film Showcase Project Administrator; Nancy Gerstman, Short Film Showcase Administrative Assistant; John Rice, Media Awareness Project Director; Media Works: Lillian Jimenez, Project Director; Bob Wiegand, Executive Producer; Karen Brinkman, Project Coordinator; Frances Platt, Project Coordinator.

BOARD NOTES

The June 10 AIVF/FIVF Board meeting opened with a report by representatives from a coalition of individual independent film and video makers on the NAMAC meeting in Boulder, Colorado. They asked AIVF to reconsider its position concerning NAMAC's policy of restricting full membership to organizations. It was decided that any revocation of AIVF's position would require extensive debate, and the question was tabled for the next full Board meeting. AIVF's representative at NAMAC, Alan Jacobs, gave his report on the conference, stating that he had resigned from the NAMAC Steering Committee and will not be running for the NAMAC Board.

The second item was a report on the expansion of the Short Film Showcase into new markets such as disc and home video. The question was raised as to whether this expansion would conflict with services already provided by ICAP. It was recommended that a proposal be submitted to NEA with the stipulation that it not compete with other FIVF proposals, and that an agreement be worked out with the ICAP Board. Discussion ensued concerning whether it was appropriate for FIVF to market films, and on alternatives to the proposed expansion of the program. A motion was made to ask NEA for a 1-month extension of the application deadline, so that these issues could be reconsidered at the next Board meeting and Alan Mitosky's (Project Administrator) proposal could be reworked. An amendment was added specifying that FIVF would negotiate with ICAP. The motion passed.

Also on the agenda was a report on a NYSCA-funded tour of New York State Public TV stations to discuss ways to increase independent programming. Due to time limitations, the report was tabled for the next meeting.

AIVF/FIVF BOARD MEMBERS: Executive Committee — Eric Breitbart, Treasurer; Pablo Figueroa; Dee Dee Halleck; Alan Jacobs, Ex Officio. Stew Bird; Robert Gardner, Vice-President; Kathy Kline, Secretary; Jessie Maple; Kitty Morgan; Jane Morrison, President; Marc Weiss; Jack Willis, Chairperson.

BOARD MEETINGS are held on the first Tuesday of each month at AIVF, 625 Broadway, 9th Floor at 8:00 pm. Dates and times, however, are subject to last minute changes, so please call (212) 473-3400 to confirm. The next meeting of the Board will take place in September.

correspondence

AIVF
625 Broadway
New York, NY 10012

To the Editor,

I have much interest in the success of AIVF. Being a former public TV producer with KPBS-TV in San Diego, and now a struggling independent, I welcome the attempts of AIVF to open up public television to public input. I also welcome theidea of a supportive community of independents working collectively for what they could not achieve individually. I would also welcome the opportunity to know more about AIVF, perhaps leading to membership.

Thank you,
Dennis Cramer
San Diego, CA

correspondence

TO: MY FRIENDS AND COLLEAGUES April 5, 1980
RE: OUR FILMS
EVERYTHING WE ARE DOING NOW MEANS NOTHING!

All of our agonizing labor and creative effort is for nothing because our films are vanishing. I am not referring to the terrible problem of black and white film deterioration with which many of you are already familiar, but to something more immediate — FADING COLOR. After only a few years the color in our films will be irretrievably lost. The problem of color fading in film is beyond the crisis point. We must confront it now — it can no longer be ignored.

Your past support in voicing concern over this problem is greatly appreciated but it is no longer enough. Merely recognizing the fact that color film fades is useless. We must act now or the films we make in the 1980's will be subjected to the same indiscriminate destruction as all those made in the past forty years. Working with film stock that is guaranteed to deteriorate in a matter of months is insulting and insane. We have no choice but to take action to correct this situation which is absolutely intolerable.

Eastman Kodak will do nothing to remedy the situation simply because the immediate and outrageous financial profits have priority over the quality of product. So long as it is in their interests not to do so, Eastman Kodak, through their total monopoly in the United States and many other parts of the world, will be responsible for the destruction of our past and current work. They are betraying us and will have to account for the conscious perversion of the future history of cinema.

We must act to speed-up and expedite the solution to color stabilization and permanent color in film which can and must be achieved in this decade. The scientists and researchers working independently on this project do so with pitifully inadequate funds. This is the only obstacle to finding the technical solution to this problem. With our help, that obstacle can be removed.

If we come together, organize and operate from a position of strength, we will have the most potent means of attacking this problem. An organization of cinematographers, directors and other members of the film community can wield power collectively, generate publicity and raise money. Not only would we attract funds from private and government institutions, but in our positions within the industry we could enlist the support and resources of the film producers and film manufacturers themselves.

We, the members and supporters of this organization, would contribute annually to help fund the research and development of color technology. We would insist on clauses in our contracts that require a 3-strip black and white negative to be made as an insurance measure against unstable color stocks, and also have an answer print made from that negative to insure proper registration. But it should be mentioned that the 3-strip negatives are only a temporary preservative measure because, if not properly stored, one negative could shrink, rendering all three useless.

The most practical preservative and economic solution is developing a COLOR STABLE FILM. So, if you care about your work and its future, then, for its sake, please lend your name and support.

If you have any questions, ideas, thoughts or suggestions please don't hesitate in responding: Martin Scorsese, c/o Chartoff Winkler Productions, 110 West 57 Street, New York, New York 10019.

United we have the power to find the solution.

Best regards,
Martin Scorsese

Richard Goldstein
The Village Voice
842 Broadway
New York, NY 10003

Dear Mr. Goldstein,

Your article on the politics behind **Death of a Princess** was extremely interesting. I would like to draw your attention to some of the implications of **World** as they affect documentary filmmaking in the US.

World was conceived and has behaved primarily as an acquisition series. It was intended to bring a foreign, i.e. non-American, view of the world to the American public. The assumption here is that there is a monolithic American world view; it would be more precise to say that there is an Establishment view of the world that is reflected on American television, while alternative interpretations by non-network filmmakers simply do not get aired. This is to mistake effect for cause. At a very early stage of **World**, Fanning told me that there simply were no good American documentarians.

As a result, very few American directors have had access to **World**. The only example I can think of (apart from a couple of **World** staff producers) is David Koff with **Blacks Britannica**. There is a built-in prejudice against American productions in **World** which is a covert attack on native independents, all the more specious when you compare the budgets of **World** with the money available for the only comparable series by independents on PBS, **Non-Fiction Television**.

You are inaccurate when you suggest that Antony Thomas took advantage of **World** to develop his personal style; Thomas was well-established in a very rich British commercial television company, and his films on South Africa and Japan were made independently of WGBH (even though the simple act of purchase by **World** automatically puts Fanning's name on a production as "Executive Producer"!). Recognizing Thomas' considerable talent (of which **Death of a Princess** is, in my opinion, the worst example) WGBH was understandably glad to get involved with **Princess** on a co-production basis. But I have little doubt that the film would have been made without WGBH, and WGBH would have been able to acquire it for much less than was involved with the co-production money. The decision to get involved in a production like **Princess** is essentially a political decision, bent on building prestige. Your description of the petty wrangling between WGBH and WNET draws attention to the fact that there are people at the very top of this system more interested in power than in serving the pubic. The only effective way of counteracting this is to give independents, whose primary concern is not empire-building, full access to the airwaves, in terms of equal time and money.

Yours sincerely,
Peter Davis
Villon Films
Hurleyville, NY

EULOGY FOR JAMES BLUE

by Gerald O'Grady

(The following remarks are excerpts from a talk given by Gerald O'Grady at a Memorial Service held for James Blue at Media Study/Buffalo on Monday evening, June 16. Gerald O'Grady is Director of the Center for Media Studies, State University of New York at Buffalo.)

Filmmaker

James Blue was born in Tulsa, Oklahoma on October 10, 1930. He became an independent documentary filmmaker with few peers in America.

His first feature, THE OLIVE TREES OF JUSTICE (1962), was a sensitive even-handed treatment of the conflict then raging between the French and Arab communities, and he was aware of the parallels between blacks and whites in his own country at that time. It was awarded the Critics Prize at the Cannes Film Festival and the magnitude of that early achievement is perhaps best reflected by the fact that the next American to win the Critics Prize was Francis Ford Coppola with APOCALYPSE NOW in 1979.

His first professional films on his own continent were made in Colombia for the United States Information Agency. In THE PEOPLE'S FILMS: A POLITICAL HISTORY OF THE U.S. GOVERNMENT IN MOTION PICTURES (1973), Richard Dyer McCann concluded his commentary on James Blue's career with that Agency by discussing his later film on Martin Luther King and the Civil Rights March on Washington:

> *Another film by James Blue is probably the most memorable one of the George Stevens, Jr. era at the U.S.I.A. THE MARCH (1964) has something of the epic quality of Pare Lorenz's THE RIVER, and in the manner of that poetic government documentary, it reflects the sharp excitement of a great contemporary issue.*

His masterpiece for the Agency was yet to come, and Basil Wright, the pioneering filmmaker of John Grierson's British documentary film unit, is its best witness. In his comprehensive international history of film, **The Long View** (1974), Wright devoted a chapter to films made about the Third World.

> *Out of all these one, for me, remains outstanding. James Blue's modestly titled A FEW NOTES ON OUR FOOD PROBLEM (1966-68) has good claim, through the force of its message and its cinematic beauty, to be regarded as one of the few really great documentaries. . . .*
>
> *Blue, having possessed himself of all of the facts and statistics and arguments, constructed his film from original shooting in Africa, Asia and the New World in the form of a poem infused with passion and compassion, anger and hope, and above all a feeling for the real goodness to be found everywhere in ordinary folk.*

A FEW NOTES ON OUR FOOD PROBLEM received an Academy Award nomination.

In 1974, James Blue went back to Africa for the third time to make the observational film, KENYA BORAN, with his friend David MacDougall. Its theme was development, modernization, and environmental equilibrium in a rural society. when it was shown at the Smithsonian Institute in Washington DC in 1977, Dr. Margaret Mead pronounced it the best ethnographic film that she had ever seen.

Despite such appreciations, James Blue's reputation as a filmmaker was never really acknowledged; in fact, it was somewhat obscured. His feature had been made in a foreign language and treated a problem which had little resonance at American box offices. Legislation forbids films made for the United States Information Agency to be shown at home; they are made solely for exhibition abroad. That THE SCHOOL OF RINCON SANTO won a Silver Lion Prize at Venice, was judged the Best Documentary Film at international festivals in Bilboa and Amsterdam and was translated into 56 languages, was entirely irrelevant to its appreciation by the American public at home. His interest in the problem of Third-World countries under the pressure of technological development — the bringing of water pumps to Kenya, for example — was not widely shared by many of his countrymen.

His most recent works, WHO KILLED FOURTH WARD? and THE INVISIBLE CITY, were ground-breaking experiments in a form he was inventing, the complex urban documentary: an audacious mixture of classic narrative genres with cinema verite and observational aspects of the documentary. They explored the filmmaker's interacting with his subjects before the camera and his audience before the television set in entirely new ways; they were shot with a mixture of small-format equipment — sound-synch Super-8 film and ¾-inch videotape; they attempted to link telephones and public television to a process of on-going community education; they were aired in Houston, shown at research conferences in several countries, but had not yet been accepted by a broader public.

It had gone unnoticed that his career was unique in the history of American filmmakers in that he had produced works of excellence in an unprecedented variety of forms — the fictional feature, government information film, ethnographic cinema, and the complex documentary.

Documentarian

He recognized that "documentary does not mean document, but the use of document; the only definition of documentary is the use of reality or actuality or some aspect of it that goes beyond it, that interprets it" (lecture at Buffalo, April 23, 1977), and he was the only documentary filmmaker I know, with the exception of the Bunuel of LAS HURDES (TERRE SANS PAIN) (Land Without Bread), which he greatly admired, who would describe his filmmaking process: "It's a surrealistic kind of thinking, if you want, where you find things that are juxtaposed in nature, in relation to the people; and you try to bring out the surprising quality of that juxtaposition" (**Film Comment**, 1963).

The shadow of the bier on the rocks in AMAL (Hope) is for me a most haunting image, powerful because it is the smaller fragments of those same rocks which are being raked from Algerian planting ground earlier in the film, and that ground has thus borne the stamp of man, drawn on its dry dust by Amal himself, a ground which can then grow plants as indicated by the drawing of a tree — LA VIE (Life) — on its final frame. The documentary, for James Blue, was a way of

confronting the dead facts and issuing a report that promised new life.

In later years, he would say: "I don't want the poetry. If there's any poetry in it that I'm putting in, I'm going to get it out" (lecture at Buffalo, April 23, 1977). Beginning with KENYA BORAN (1972), he had begun to look at what he called "the other side of change." In WHO KILLED FOURTH WARD? (1978), he raised three questions about what caused the disastrous effects of the city's growth on a slum in Houston: was it a conspiracy of the realtors? was it natural forces? would the slum's residents organize to save themselves? He answered "no" in all cases. In THE INVISIBLE CITY, he showed how 50% of that same city's housing stock was deteriorating and presented no hopeful solution within the picture. His hope, in fact, had moved outside the picture, and located film in a more complex interaction with political culture. It was invested in promoting community efforts to examine social and economic issues by presenting and analyzing them through community-based media. He had transferred his hope to the process through which a work, by attracting and holding an audience on television, could move its members toward participating in solving the problems presented.

Interviewer

He gave respect to the work of the older makers, enthusiasm to the work of his peers, and encouragement to the work of the young. It was a special pleasure for me to observe him over the years in conversations with Roberto Rossellini, Frank Capra and Leo Hurwitz. However courteous, he always had a relentless series of questions. He learned more by conversation than anyone I knew. He also did formal videotaped interviews, many hours long, with all three of them. His mastery of the interview form had begun with a Ford Foundation grant in 1964 which allowed him to travel all over the world to interview 30 film directors who had begun to use non-actors in their work. Those with Pier Paolo Pasolini, Albert Maysles, Jean Rouch, Richard Leacock, Satyajit Ray, Shirley Clarke, Cesare Zavattini, Peter Watkins, Jean-Luc Godard and Roberto Rossellini, which have been published in **Film Comment, Cahiers du Cinema** and **Objectif,** are widely acknowledged as the most useful material available in film courses about them, and there are twenty more to come. He helped me establish the Oral History of the Independent American Cinema here and did extended interviews with documentary filmmakers such as Willard Van Dyke, Robert Gardner, Ralph Steiner and John Marshall.

A Man for All Regions

For all that, he was more deeply committed to American regionalism than any filmmaker of his time. He had directed what became one of the first regional media centers in the United States, the Media Center, later the Southwest Alternate Media Project in Houstin, Texas, and he played an active role as a member of the Board of Directors of Media Study/Buffalo, another regional center. He had served for three years as a key member of the Committee on Film and Television Resources and Services (1973-75) which produced **The Independent Film Community: A Report on the Status of Independent Film in the United States** (1977), a document that brought this movement to the attention of national and state legislators. During the week he was dying, there took place a series of screenings on "The Advantages of Diversity" at the tenth Public Television and the Independent Film Seminar at Arden House in New York, a program which he had coordinated for International Film Seminars. He was to moderate the seminar, attended by 100 filmmakers and public television station programmers, the theme being the exposure of work made by Black, Hispanic, Puerto Rican, Native American and ethnic minorities. It was the first time that a group of Native American imagemakers brought their work and philosophy to the Seminar, and on its last day, Larry Littlebird (Circle Film, Sante Fe, New Mexico) recorded on cassette a "Song for the Journey" (from THE SWEATHOUSE) and that gift was in the mail when the journey began.

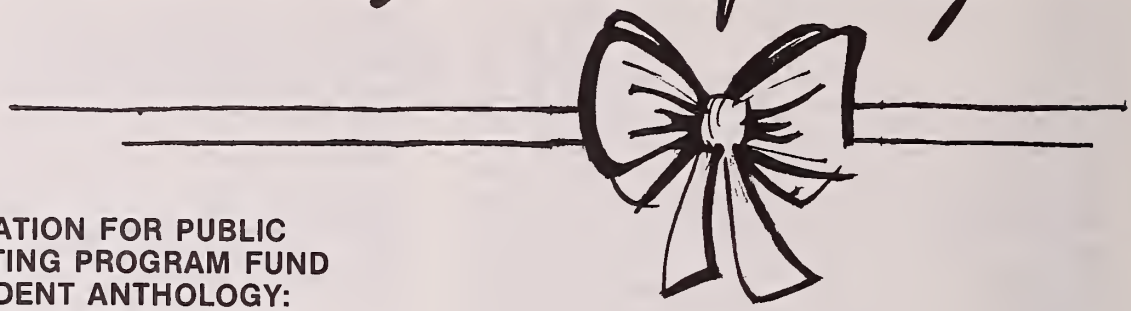
His regionalism was often misunderstood. It was confused with evidencing too much concern for a particular locality — Houston, Buffalo; the Southwest, the Northeast. People were genuinely bewildered by his seeming lack of interest in what everyone else took to be of acknowledged national importance. But he was aware of living through a period when nationalism was undergoing a transformation, back toward local community authority and forward toward world cooperation. His way of moving simultaneously in two seemingly opposite directions was just a means of maintaining the stability of his commitments. His tensegrity was located in his moral consciousness.

His belief, quite simply, was that creators could arise in any town on earth. Citizenship, in fact, was the key theme of his classes. For the twelve years that I knew him, he steadfastly maintained that democracy demanded that our public media be more diverse in giving access to a variety of new voices. In his essay, **Super-8 and the Community: A New Role for Film in the University**, he wrote: "My key concept was the democratization of media in terms of promoting general awareness and providing access to the materials of production." He did not hold to this as some comfortable ideal, but rather fought continually to make it a practical reality.

In Houston, he teamed up with Ed Hugetz of the Southwest Alternate Media Project and with KUHT-TV to produce a weekly program of work by independent imagemakers in the Southwest, THE TERRITORY. In Buffalo, he collaborated with Lynn Corcoran of Media Study/Buffalo and with WNED-TV to produce a series of sixteen weekly programs, THE FRONTIER, which featured twenty-seven independent makers from western New York and southern Ontario. Through his involvement with the USIA in the early years of the Kennedy administration, he was aware that the physical frontiers were being transmuted into "new frontiers" located on the moon and in the urban ghetto.

(A fund has been established for the preservation and distribution of the films, writings, and sound recordings of James Blue. Contributions should be made out to the James Blue Memorial Fund and mailed to Media Study/Buffalo, 207 Delaware Avenue, Buffalo, N Y 14202.)

You're invited to a party



CORPORATION FOR PUBLIC BROADCASTING PROGRAM FUND INDEPENDENT ANTHOLOGY: INVITATION FOR PROPOSALS

In sending out this first invitation, the Program Fund of the Corporation for Public Broadcasting is inaugurating a regular series of requests for program proposals. These invitations will try to provide opportunity for the most diverse forms and subjects, and will, in fact, encourage producers to rethink and break through the conventional forms and subjects of broadcasting. They will necessarily be written in traditional terms, such as public affairs, documentary; but as much as possible, it is our hope that a new vocabulary of programming will emerge as the independent producers address the problem.

These invitations are offered in the spirit of the Program Fund's guidelines: to extend the search for excellence and diversity until public broadcasting represents a true mosaic of the American scene. Our goal is a three hundred and sixty degree radar sweep of the society, sensitive to the faces, voices and ideas which are part of our present reality, and which make us aware of the threats and promises that lie in the future, but which might otherwise be unseen and unheard.

The Program Fund has allocated $1,500,000 for this first solicitation which invites all independent producers to submit proposals for programs that will be broadcast in a weekly anthology. Selected programs will be packaged under the administration of an executive coordinator. For this anthology, each proposal should deal with an aspect of contemporary American society. Although the widest range of ideas will be considered, preference will be given to proposals that explore issues of some urgency, matters of life and death.

Interpreted in the broadest possible sense, matters of life and death could range from the safety of the community, the threatened existence of a way of life, the survival of a culture to the birth and/or death of an individual, either spiritual or physical. It might even refer to natural phenomena: a breed of plant, a species of animal, an earthquake fault or a volcano. Matters of life and death can be political, anthropological and social, or they can be religious, scientific and personal.

From the past, many examples come to mind: Flaherty's film of Nanook's struggle to survive; Lorentz' indictment of a society in **The Plow that Broke the Plains**; and Grierson's poetic evocation of the night mail train's rush from London to Edinburgh. More recently, Kopple's **Harlan County, U.S.A.**, Leacock's **Happy Mother's Day**, and Wiseman's **Welfare** are all examples of crises in the lives of individuals, of families, or of societies: matters of life and death, literally and figuratively.

PROJECT GUIDELINES

Length: Each program must be *no longer*,but may be shorter, than 30 minutes.

Phase: Projects may be submitted in one of three phases of development:

1) Programs in Post-Production or Completed;
2) Work in Progress;
3) Production Idea.

Note: Those who have completed works or works in progress should be prepared to send samples of work *on request*. DO NOT SEND VIDEOCASSETTES OR FILM WITH PROPOSAL.

Completion: All productions must be completed by June 30, 1981.

CPB REQUISITES

By submitting a proposal in response to this invitation, each producer warrants that CPB has the right to use and duplicate the proposal for purposes of evaluation, review and research; that CPB is not responsible for loss of or damage to the proposal, or for any use or misuse by any third party unless done under CPB's direction or authorization; that the producer has full and complete rights to the material contained in the proposal; and that the material sent to CPB does not infringe upon or violate any copyright held by a third person or corporation.

All producers receiving funds from CPB must be able to provide the following:

- — Four national releases in a three-year period (a national release entails unlimited broadcast of the program during a seven-day period following the initial release).
- — Clearance for exclusive use by all educational and public television stations or facilities.
- — Right to use names, voices, likenesses, etc. of participants for promotion.
- — Right of prior approval by CPB of any sale of rights after CPB's involvement pre- or post-production.
- — A share of income to CPB coming from ancillary use.
- — Clearance for distribution to American Forces Radio and Television Service.
- — Adequate records made available to CPB and the U.S. Government Accounting Office.
- — Nondiscriminatory employment provisions as outlined by CPB guidelines.

— Indicate any rights holders other than the producer and any rights which have been pre-sold.

This summary should not be considered a comprehensive list of CPB's contract provisions. Producers unfamiliar with standard CPB agreements are advised to contact the Corporation for a complete list of requirements and a sample contract.



SUBMISSION GUIDELINES

To be complete, a proposal must include:

1) **Basic Information Sheet** — The Basic Information Sheet, available on request, must be filled in legibly and completely. Please attach the mailing label from envelope to the Basic Information Sheet where indicated.
2) **Narrative** — Describe the project by summarizing in three pages, *or less*, the subject and program idea.
3) **Budget, Timeline, and Production Facilities** — A detailed budget which itemizes actual and/or projected costs must accompany the narrative. Indicate how much of the total cost you are requesting from CPB and list sources and amount of other support, if any. Include a timeline and identify the production facilities that you intend to use.
4) **Personnel** — List key production personnel with brief biographies. Include the names of consultants and/or advisors where appropriate.

Retain 1 and send 6 copies of each of the above to:

Independent Anthology
Program Fund
Corporation for Public Broadcasting
1111 Sixteenth Street, NW
Washington, DC 20036

Do not send videocassettes or film.

DEADLINE

All proposals must be received at CPB by close of business (5:30 PM) on **Friday, September 19, 1980**. CPB will not be responsible for postal service delays.

REVIEW PROCESS

Program Fund staff will check all proposals for completeness prior to panel review and evaluation. Final selections will be made by the Director of the Program Fund. Deliberations of the panels will be confidential; names of the panelists will not be released until after the final selections have been announced.

SELECTION ANNOUNCEMENT

Proposals selected to receive CPB funds will be announced October 31, 1980.

CONTACT

Questions regarding the submission of proposals should be directed to Eloise Payne (202) 293-6160.

Ed. Note: Independent Producers who wish to submit proposals should contact the above address/phone number for original application forms.

THE BLACK FILMMAKER FOUNDATION HOSTS NATIONAL CONFERENCE OF BLACK INDEPENDENT FILMMAKERS

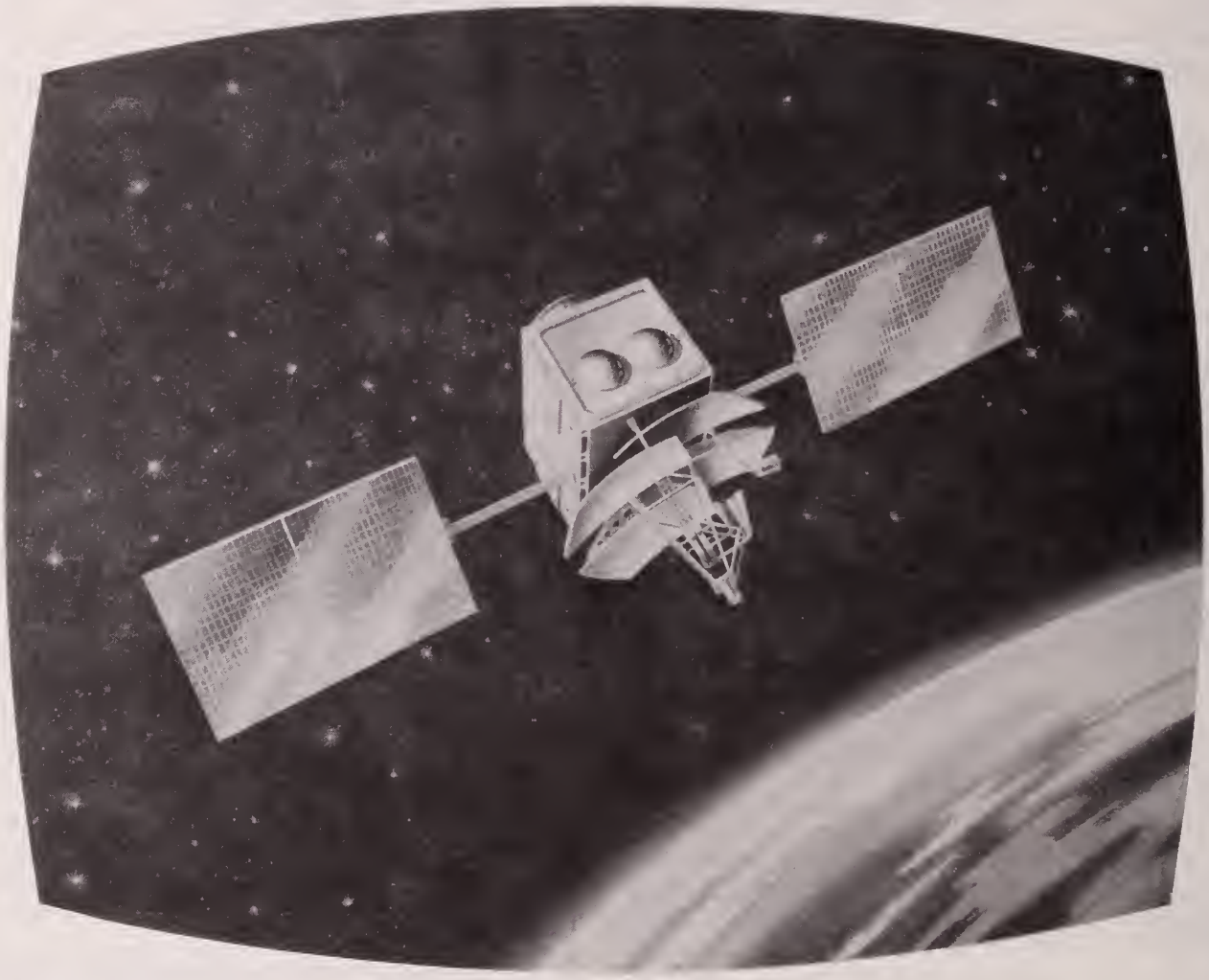
The Black Filmmaker Foundation will host a National Conference of Black Independent Filmmakers from September 8 to September 12, 1980 at the City University of New York Graduate Center in NYC. This is the first national conference organized by Black independent filmmakers.

The objective of the conference is to bring filmmakers and video artists together to discuss their work: 1) its aesthetic direction, 2) the social and political issues it raises, and 3) the mechanics of effective dissemination. The conference will also provide a forum for Black independent video and filmmakers to discuss significant issues with individuals who are charged with the major decision making responsibilities in media, distribution, and funding.

Filmmakers and video artists who have independently produced or directed a work available to be screened are encouraged to apply. While first priority will be given to filmmakers with a producer or director credit, filmmakers with credits as writers, cinematographers and editors may also apply. Applicants must complete an application and submit a resume along with a film or video work that will be available for screening during the conference. ALL WORK MUST BE RECEIVED BY JULY 15, 1980. For more information, contact: The BFF, 79 Madison Avenue, Suite 906, New York, NY 10016.

OUTER SPACE

NEW TECHNOLOGIES AND THE NEW DISTRIBUTION FRONTIER



by John Schwartz

The pre-eminent power in communications is the ability to determine what the public will see.[1] Thus, in both public and commercial broadcasting, the entities controlling distribution are able to dictate terms to others who create programs.[2] To date, independents and others who wish to change public telecommunications have been struggling from the outside to influence the fashion in which others exercise their power and *de facto* ownership of the airwaves.

Those interested in social change — independent producers among them — should consider finding ways to control means of program distribution. Such control would lead to more than creative freedom; access to the public also means the ability to generate revenue, as anyone who has ever watched a public TV auction or pledge week can attest.

We are fortunate to live at a time in which technology is opening new opportunities in electronic media distribution. The following are thumbnail descriptions of a number of possibilities; some of these ideas, after more complete study, will turn out to be practical and some won't. Also, the feasibility of a number of these notions will depend on local conditions.

Guaranteed Access to Cable Systems

FCC rules provide that a cable system must carry all local noncommercial broadcast stations within a minimum of 35 miles of the community served by the system. Minimum required power for a broadcast TV station is 100 watts, although almost all stations use a great deal more, since such low power would carry only a few miles. Low power, however, leads to savings of hundreds of thousands of dollars in transmitter and antenna costs — and does not mean the waiver of minimum mandatory cable coverage. I recently oversaw the construction of a high power VHF television station for about $200,000, and am sure that one could build a low-power UHF for less. While these sums are substantial, they are in the same league as the cost of an ambitious documentary or any sort of feature film.

In areas that have heavy cable penetration within 35 miles of the core city, then, one could obtain guaranteed 24-hour access to hundreds of thousands of cable households for free. While commercial frequencies are now very difficult to obtain near major population centers, unoccupied UHF frequencies reserved for noncommercial purposes are available in such cities as Los Angeles, Philadelphia, Fort Worth, St. Louis, Atlanta, Seattle, and Denver. Vacant channels are also available in locations such as Akron, OH (on the fringes of the Cleveland market), Boca Raton, FL (Miami), and Bradenton, FL (Tampa Bay). In many areas — particularly outside the Northeast and industrial Midwest — it may be possible to get the FCC to set aside additional frequencies for noncommercial use.

On a very local basis, FCC rules provide that cable systems must carry the signals of television translators that have 100 watts of power or more (although this requirement applies only to the cable system in the specific community served by the translator).[3] Translators are low-power devices that pick up a broadcast station's signal and retransmit it on a different frequency. Like the early cable systems, translators have traditionally been used to fill in portions of a station's coverage area where terrain or other factors made reception difficult. Under present rules, translators are not allowed to originate any significant amounts of programming — they are merely rebroadcasting devices. However, pending rulemaking may lead to changes which could blur the distinction between translators and broadcast stations, allowing translators to originate programming for the first time.

Local Subscription Television

Over-the-air pay television has been a runaway commercial success, but is prohibited by the FCC on noncommercial channels. KQED, San Francisco, has asked that the FCC waive this rule for its UHF sister station; the Commission, now in a deregulatory mood, might just go along.

Satellite-Fed Cable Systems and Translators

Interestingly, fundamentalist religious organizations have taken the lead in using this technology. Three separate evangelical groups have 24-hour channels on RCA's Satcom I, the prime satellite which feeds cable systems. Another is trying to establish an extensive satellite-fed network of translators.

These groups are in an expensive business, as a full-time non-preemptible video channel with backup to cover technical failure costs $1.2 million annually, and demand is outstripping supply. Also, most cable systems have only one satellite receive terminal, which is almost certain to be aimed at Satcom I. Satcom I is fully booked; there is now much speculation as to which satellite will be the second major cable bid — Westar III or Comstar D-2 — but even if one were prescient enough to know the answer, I am not certain that a channel would be available even there. Finally, unlike broadcast signal carriage, a satellite-fed signal is carried only at the pleasure of the cable operator. It would of course be unnecessary to use a prime cable satellite to feed translators,[4] but one would have to buy earth terminal and translator equipment for each locality to be served, in addition to paying for satellite time.

The preceding would seem to indicate that these approaches would be impractical without truly major funding, which might be obtainable since their impact is national. The Department of Commerce's Public Telecommuniucations Facilities Program is one possible source of money, since it can provide funds for the lease of equipment as well as purchase.

Videocassettes and Discs

There are now about 1.5 million ½" videocassette recorders in the United States — most of them in the VHS format, but with a significant minority in Betamax. By comparison, the Washington DC television market (the nation's eighth largest) has about 1.4 million TV households. Clearly, there is the beginning of a significant audience here, which is already being exploited by commercial firms whose principal products are Hollywood features and pornographic films. In the independent world, the Chicago Editing Center has launched a pilot project to explore cassette marketing possibilities.

A disadvantage of cassette marketing is that blank tape cost alone is appreciable and tape duplication is cumbersome, thus considerably raising the cost of the finished product. Discs will be a lot cheaper to produce, but there is no significant player saturation yet. Again, there will be at least two competing formats: the MCA/Phillips optical system, which is already on the market, and the RCA capacitance system, which will be soon. If a goodly number of players are sold, discs will prove to be one of the best alternative distribution prospects.

Direct Broadcast Satellites

This is truly a blue sky possibility, and sure to be expensive. Comsat has a DBS proposal, but has postponed filing it with the FCC. Even if Comsat or someone else can make DBS fly, it will be sure to cost a bundle to get a channel on it (assuming that the satellite operator doesn't plan to provide all the programming itself).

Self-distribution has become more and more of a watchword among independent producers in recent years. I hope the preceding smorgasbord of ideas will get indies thinking about new ways to gain control of their work's distribution.

(John Schwartz is founder and former president of KBDI-TV, an unorthodox public TV station near Denver. He also established the Independent Film and Video Distribution Center, a project to market independents' work to public TV stations via satellite.)

[1] In public TV, of course, the Corporation for Public Broadcasting exercises important financial power, despite the fact that it is barred by statute from being involved in program distribution. Yet the force that made the CPB's creation possible through the passage of the Public Broadcasting Act of 1967 and which produces growing appropriations is public TV and radio's ability to deliver programming.

[2] One could argue that this relationship is an artifact of the scarcity of distribution channels, and that in the future new technologies will open so many new avenues to the public that the premium will be on software. There may be some truth to this argument, although in the last analysis it may prove easier to expand production capability than distribution capability. There is certainly an immense surplus of production capacity at the moment, as evidenced by unemployment in Hollywood and among indies nationally.

[3] Cable systems which have been built or rebuilt in recent years are required to carry noncommercial translators of five watts or more.

[4] One could even use Satellite Business System's upcoming generation of high-power high-frequency (11 GHz downlink) satellites, thereby possibly reducing costs.

TRAVEL NOTES

by Dee Dee Halleck

"Give us twenty minutes, and we'll give you the world."
WINS News Radio

"We've got to face up to the fact that information is a PRODUCT. We're in the business of marketing that product."
G. Russell Pipe
Transnational Data Report Service

"We've got to get some of that old entrepreneurial spirit; we've got to get some of that marketplace mentality."
John Jay Iselin, President WNET
at a recent Board meeting

Public television is abandoning its liberal rhetoric. Terms like "non-commercial", "diverse", and "democratic" are being whited-out of their copy these days. Rhetoric like that is OK, as long as it stays quietly ensconced on a grant application or a report to the members. It's quite another matter when it turns up on a poster being picketed around the station offices. So forget diversity. What we need is "quality."

This little pig went to market...

Go to a board meeting. Any board meeting of your local public television station. They are open to the public. They have to be. The discussions will center on the "new direction." Let's call it **Neo-Public Television.** For instance:

- KQED in San Francisco: They are applying to the FCC for a waiver of their "non-commercial" status. They want to start scrambling the signals on their UHF station and sell it to cable systems.
- WNET in New York: They are setting whole floors of the Henry Hudson Hotel aside for new "development" offices to sell their product (Beverly Sills?) to cable, HBO and the European TV circuit. **Caveat indies:** New contracts for independents give PTV rights to non-broadcast technologies — i.e. cable, videodisc, schools, libraries etc. — and international broadcast. Get a lawyer and **negotiate.**
- WQLN in Erie, PA: They're talking about selling stuff to the networks, syndication, and videodiscs.
- WETA, WNET, WTTW AND KCET are not only selling air and rights, they're selling print. They've pooled some capital to make a magazine, one that would announce the local programming in addition to featuring a few trendy articles. The object to sell ads and make money. KQED has been doing this for years. However, the Committee to Save KQED says they have figures that prove it's been a consistent money *loser*. The mock-ups for the new publication, **The Deal**, have spacey and appropriately alienating covers. They make it look like the kind of free rag you would get if you were to ride Omni Airlines.

"Probably Another Cultural Embarassment." —Scott Jacobs

The Carnegie Commission on Public Television just gave out a dying wheeze. PACE. Performing Arts, Culture and Entertainment. It's a proposal for another PTV bureaucracy. They want CPB (or PBS) (or Congress) to set up a cultural system to be offered to cable companies, either as subscription/ scrambled or as a premium for cable service.

Don't worry. This system won't be only BBC prods. Their sample schedule includes "New Wave." Amos Poe? Scott and Beth B? Eric Mitchell? Nope. They mean the OLD New Wave: Godard, Truffaut. Nick DeMartino is quick to point out the advantages of this idea. They want to insure that there is a big chunk of money for programming. Their contention is that PTV sources are drying up. (CPB, however, always the main support, continues to get larger allocations each year.)

They say that after all the galas from Lincoln Center have been paid for, there will be spare money left over to fund independents and minorities. Crumbs again. Poor Artists Can't Eat trickle-down theories.

Singing Wires

It's Sunday afternoon. I have a few hours before my plane to Chicago for a stint at the Chicago Editing Center. I switch on the tube. I haven't watched it for weeks. Months. Not even the news. Having a tiny baby around makes you more careful. Have you ever noticed how sometimes people will start to take out a cigarette and then notice a baby present and put it out? TV is the same way.

But now my travel anxiety is overcoming my maternal instinct. Molly is asleep in the other room. Just a toke. Anyway I'd better check out what's on, seeing as how I'm billed on this gig as a media expert.

Ugha. Ugha. The Indians are restless. The white men start to take cover. Too late. The attack is on. War cries, tomahawks, rifles and stampeding ponies. They easily overpower the small band of engineers. Engineers???!! This is no stagecoach romp. These pioneers are *communicators*. It's **Western Union**, directed by Fritz Lang in 1941.

The dumb Indians peer through the surveying glass. They wallow in the jumbled wire. They bite it. Randolph Scott closes the circuit. ZAP. "Ugh. White man has powerful medicine."

Robert Young warns: "Let's get out of here before they have time to think it over."

Later, safe in town, they bury their dead and call in help: a colonel and a US regiment. "We have orders from Washington to help you all we can. The lines must go through." What's bad for Western Union is bad for the country.

Fiddle sounds. The company workers, a jolly bunch, are celebrating the last pole, now that the Injuns have been taken care of. The boss comes out. They all cheer. "I've got good news for you, boys. The job is done. (Hurrah.) You all get two months' bonus and a double feed tonight. (Hurrah, hurrah.)" Shots of drunken, happy workers guzzling down the grub.

Cut to wistful Indian. Randolph Scott: "Chief, you can't fight something as big and as important as Western Union."

Shot of graves of company heroes; pan up to telephone pole; pan continues to luminous sky. Fade.

Free to Choose

The cable rush is on in Chicago's Suburbia. Nineteen systems are vying for Evanston. All the suburbs have similar battles. The towns are offered mobile vans for shooting the football games, color cameras for the PTA. Anything short of a percentage on the gross.

One of the major companies seems to have quite an edge on cornering franchises — Cablevision. A local magazine reveals that three major stockholders of this company are Chicago's own Hugh Hefner, Milton Friedman and Newton Minow. Milton Friedman is the UC economist and Pinochet-Chile consultant whose Ode to Capitalism series was featured on PBS this year. Newton Minow coined the term "vast wasteland" in reference to TV while he was on the FCC. He has most recently been serving a term as Chairman of the Board of PBS. It might be interesting to explore the connections between the cable biggies and those in place at PBS and at the stations. And speaking of connections, ATT has recently been freed up by the FCC to enable them to get into programming and data transmission. Is there a possible conflict of interest in the fact that William J. McGill, president of the Carnegie Commission, is also a director of ATT and a recent appointment to WNET's Board? White man has powerful medicine.

Exporting the Wasteland: The Freedom of Information Boys Versus the New World Information Order Boys.

Boys it is. Out of 104 speakers at the World Communications Conference, only eleven are women, which is probably a favorable ratio compared to the status quo in broadcasting. Thumb through one of the trade magazines, say **Broadcasting**, and count the number of women pictured. I mean the ones in the business, not the Dallas cheerleaders in the network ads or the Japanese women in kimonos on the Trinitrons. The window-dressing is on the set, not in the boardrooms.

This is a conference sponsored by Annenberg School of Communications (**TV Guide**) and the International Communications Agency, the ICA. Over 600 delegates have come to Philadelphia from all over the world. There is quite an international controversy stirring here. You won't hear it discussed on Atlantic Richfield's McNeil/Lehrer.

The Indians are restless. This time they're not buying that strong medicine. The US and the transnational corporations are saying "Trust us. Give us your airwaves. We will bring you the *modern* world". Data. Transborder data. Charge cards. Digital money. Mork and Mindy. The California primary, in color, with Ronald Reagan. Beverly Sills to explain culture to you.

They don't want it. They want their own transponders. They want their o*wn* currency with pictures of their own palm trees on the back. They want to do their own instructional television. They don't even *like* Sesame Street. They even want to do their own cultural magazines without Beverly Sills. In short, what they want is a "new world information order." They want to regulate their communications "to assure a balance of information".

Wait a minute, the US State Department counters. Didn't you guys read **Animal Farm** in the eighth grade? That's *totalitarianism*!! You're trying to *censor* us. There must be a free flow. No holds barred. No borders shut. Go ahead, regulate your own broadcasting transmitters. We've got satellites. They can bring you color TV from Space right into your own hut. All you need is this little dish. Then you can get **Ryan's Hope**, brought to you by Nestle's. We're talking about human rights; you have a *right* to get what we're selling.

Electronic Information Tiger

"The Third World is beginning to recognize that the radio spectrum is the key to economic and military power. All of the industrialized nations' economic and military machines depend for their effectiveness on the use of radio-telecommunications. This makes the spectrum the soft underbelly of aggressor nations. It makes the radio spectrum the Electronic Information Tiger... The advanced systems of both the US and the industrialized socialist countries are vulnerable to the collective pressure from the small countries, which can, simply by jamming the use of the airwaves, stop aggressors."

—Dallas Smythe,
Communications Professor,
Simon Fraser University,
Canada.

Costa Rica Has No Army

Liliana Garcia de Davis is president of the Costa Rican delegation to WARC, the World Administrative Radio Conference, where the allocation of the spectrum was discussed last fall, and where it will be decided in future meetings.

We chat about the paltry female representation in communications at the policy level and I express surprise that a Latin American delegation has a woman leader. "You have many stereotypes about us that are false," she replies. "The Spanish culture has a deep respect for women. For instance, I never give up my own name. I am Liliana Garcia. No matter how many times I marry I will always be Liliana Garcia. Here in the U.S. I see many women who call themselves Mrs. John Smith. I would *never* do that — call myself by my husband's name. I will *die* Liliana Garcia."

I comment that it is good that her country deems it sufficiently important to send a substantial delegation to WARC. "These issues are the key to our development economically and culturally. Costa Rica has no army. We are the only country in the world without a military, but we have a communications office."

She is perturbed that the Annenberg conference does not have simultaneous translations. English is the assumed language. This seems rather arrogant, in view of the title **World Communications Conference: Decisions for the Eighties.** Is this a conscious decision, that English is the only language in the world? She is also amazed at the ignorance of many of the American participants. "So many people don't even know where all these countries are. I think they should put up a big map and have everyone identify where all these places are. They don't know whether a country is in Africa or Asia!"

Praise the Lord and Pass the Cottage Cheese

The dining room is full. I'm late. There are a few empty seats. Clink, clink. 600 communicators eating Del Monte's fruit compote in small glass dishes. There is an empty place next to a young man whose neck twists uncomfortably in his starched collar. His short hair and gangly look would be punk in SoHo, if his shirt were more rumpled and his demeanor more at east. But there's a slyness about him and a quizzical expression that soon identifies him as a "techie".

What do you do, I ask. Build radio and TV stations. Oh. Where? Right now, in the Andes. For whom? Religious organizations. Which ones? Right now, my own. Which is that? Baha'i. But I've built quite a few for other groups. And not just religious ones. I was building one for some people in Ecuador. They were revolutionaries. But they got shot, so we never got the transmitter up. How much does it cost? It depends on what they want. I can put up a good strong radio signal for about $2000. A TV station costs more. But I can do it real cheap. Lots of times I lose a job because I bid too low and no one can believe the price. Lots of big companies come around and tell them that they need to have a lot of fancy stuff — things they really don't need. It breaks down in a

couple of months and then they have to wait for years for parts and repairmen. I build it real simple and teach them how to run it right and how to fix it when it's down. Except for that one in Ecuador, all my stations are running fine, as far as I know. South America, Central America, Africa, even Southeast Asia. I've been around.

The waiter brings him his special order — a vegetarian plate.

This little piggie went wee wee wee all the way home

"(In the US) society's cultural process, its deepest concern, has remained largely removed from general consideration and public decision-making. Television, the most educative force in existence has been left almost entirely to private considerations and the vagaries of the marketplace.

"The fetters that bind American talent and limit its national engagement are essentially the same as those which are hobbling the social utilization of global communications. . . .

The prospect for a genuinely international space communications system, which operates to satisfy global educational and cultural aspirations, is heavily dependent on the degree to which American domestic communications are utilized for the social benefit of its own population. . . "

—Herbert I. Schiller,
Mass Communications and American Empire

BUSINESS

By MITCHELL W. BLOCK

SMALL BUSINESS NOTES

NATIONAL FILM MARKET UPDATE

The National Film Market has gone public. Beginning with a full-page ad in the Spring issue of **Film News**, the Second National Film Market started its multi-thousand dollar advertising blitz to attract film buyers. Registration for film buyers will be $10 a day. Single hotel rooms are only $34 a day. Compare that to the American Film Festival, for example. (It's the same registration price, but the rooms cost more.) Since the Film Market is mostly business, the buyers will be invited to exhibitor-paid evening events and workshops. With 30 exhibit screening rooms and perhaps as many as 200 qualified buyers, it is possible that last year's unofficial Market order volume of $600,000 will be broken.

We attended a meeting of the Market at the beginning of June at the Canadian Film Board offices in New York, and this writer feels that Market coordinators and spokesmen Hulen Bivins and Stanford Pruett are trying to be responsive to the needs of small independent filmmakers and distributors. The problem really seems to be the lack of exhibit/screening rooms and the desire to accommodate the original 20 exhibitors and all of the new exhibitors. Clearly, one-film distribution companies cannot afford to exhibit when half a room costs $1,150. Yet $1,150 or $2,000 can seem like a bargain when one begins to see where the money is going. Registration costs, two pages in the program, screening room with projector, and a lot of promotion explain the fee. (A page in the EFLA program is $350, entry fees are high, adding an exhibit table makes the costs for the two programs about the same.)

The National Film Market sent out letters inviting many small film companies in this year. With only a few rooms left (as of the New York meeting), I suspect that many who want to exhibit will have to wait another year. The Market requires each distributor to qualify, which at the New York meeting meant the company had to be in business for at least 3 years, provide replacement footage and release 3 films a year. It would seem that those rules are pretty loose, and we were told that the board would examine the merits of any applicant that does not fall into those guidelines for possible consideration.

The Market deserves a chance, and independents who are selling their films to the non-theatrical market should look at the Market as another way of reaching their customers. The Market seems to be growing up fast, and Pruett and Bivins seem to be concerned with independents and fairness. For more information on the Market contact: Stanford Pruett, Market Coordinator, P.O. Box 11274, Memphis TN 38111, (901) 345-4566. It will probably be too late to get in by the time you read this, but there is always next year.

SMALL INDEPENDENT DISTRIBUTOR NOTES

Prior to the American Film Festival a letter went out to all of the small film companies listed in the back of the 1980 American Film Festival program. This letter invited these companies to a small meeting hosted by Debra Franco of Momentum Media and New Day and yours truly, Mitchell Block of Direct Cinema. Laura Shuster of Appalshop Films and Laura Rasmussen of Community Media Productions and New Day Films also were sponsors. The purpose of the meeting was to talk about how small distributors, non-profit distributors and self-distributors could possibly work together. Over 60 people attended.

Franco and Block talked about the need for small companies to work together and many positive ideas came out of the meeting. Clearly there is a need for an independent distributors' organization. Some of the areas that were discussed included:

1. Joint mailings of materials by different distributors.
2. Shared hospitality suites and screening facilities at festivals. (Four companies splitting a room at the American Film Festival, for example, could get costs down to under $50 a day each for 2-3 hours of screening time!)
3. Regional meetings where independents would get together on a regular basis to share ideas and talk about ways of working together.
4. Representation of small distributors and independents on festival advisory boards and committees.
5. A number of individuals felt that common catalogues could be helpful.

The group felt a need for independent distributors to start working together in areas that would save costs yet preserve the individual identities of all of the companies. If you distribute your films or other people's films or tapes and would like to get on the mailing list, send your name and address to: Ben Achtenberg, 47 Halifax Street, Jamaica Plain MA 02130. A directory of independent distributors is in the works and listings will be open to all self-distributors and other distributors.

PBS GUIDELINES

PBS has just developed an income sharing plan in which independents who receive partial funding from Public Television must share ancillary market revenues with PBS. This rights arrangement does not look favorable for independents. This new "program use policy" committee statement was adopted by the PBS Board at their June 4th meeting. A few key excerpts appear below:

Income Sharing

All income from sales to commercial broadcast stations, free cable systems, pay cable, subscription television, institutional audio-visual, school off-air rerecord, home rights, and foreign broadcast and nonbroadcast rights sales of any PBS-financed program, based on the ratio of PBS financing to non-PBS financing, should be divided between the producer and PBS, acting on behalf of the stations, according to the following distribution priorities:

a. To the producer and/or PBS (depending on who bears the cost of sales and holds the rights) — administrative costs (*e.g.*, costs of sales, agents' commissions, residual payments, etc.).

b. To producer — an amount equal to the amount of money the producer has contributed to the production, as set out in a PBS-approved production budget.

c. To producer — an amount, up to a ceiling of 5% of the PBS-approved production budget, to cover auditable overruns.

d. The amount remaining after these priority distributions is the net revenue that shall be divided in accordance with the following formula:

 (1) For revenue derived from the sale during the PBS rights period of programs to commercial broadcasting stations, free and pay cable, and STV, commencing with programs financed after February 1, 1980, PBS shall receive two-thirds of the net revenue based on the ratio of PBS financing in the program. For revenue derived from such sales after the PBS rights period has expired PBS' share shall be reduced to one-third.

 (2) For revenue derived from the sale for institutional audio-visual theatrical, school off-air rerecord, home and foreign broadcast and nonbroadcast uses, commencing with programs financed after July 1, 1980, PBs shall receive one-third of the net revenue based on the radio of PBS financing in the program.

e. PBS' rights to share income do not apply to production funds and cease when the total of the net revenue distributed to PBS equals PBS' original investment in the program.

This policy will be applied to all producers offering programs for PBS financing without exception. Under certain situations, however, a grandfathering of existing arrangements will be maintained. Thus, arrangements between producing stations and talent or coproducers will not be altered for future productions of the same program series. Further, arrangements with independent producers will not be altered for subsequent series of current programs. All new programs or series from such entities will, however, be covered by this policy.

Consistent with all other PBS Program Use Policies and current practice, producers should be encouraged to obtain or option nonbroadcast distribution rights so that public television can exploit those rights, as appropriate.

The document from which the above excerpts were taken is available for producers' consideration at the AIVF office. AIVF plans to coordinate a response to this report. Membership input is needed. Contact John Rice at our office: (212) 473-3400.



Almost half the films awarded Blue Ribbons at this year's American Film Festival were produced by Indapendents. Pictured above is CUTS, directed by Charles Gustafson, one of the short films which won top honors.

MATHTECH STUDY

The following study was commissioned by the National Endowment for the Arts and was carried out by Mathtech of Princeton, New Jersey. In 1977 Congress mandated the N.E.A. to carry out a similar study on theater arts. This most recent study on media was undertaken without such a mandate. The statistics on independents presented here comprise but a small portion of the larger study on media. The section on independent film and video was drawn from information provided by the AFI, CPB, NEA, PBS and AIVF.

TABLE IV. B. 1

Applicants and Grantees of Selected Funding Sources

	American Film Institute		NEA Media Arts		NEH Media Program	
	Applicants	Grantees	Applicants	Grantees	Applicants	Grantees
1968	543	35				
1969	283	19				
1970	364	9				
1971	219	7				
1972	518	20	170	56	25	8
1973	748	23	248	94		
1974	1,106	31	322	130		
1975	520	14	473	200	78	20
1976	1,047	43	695	278	140	74
1977	1,238	38	733	291	120	67
1978	1,528	39	772	294	212	77
1979					251	83
Growth Rate (72-78)	15.2 (15.0)	8.9 (11.9)	26.7 (26.7)	28.6 (28.6)	32.9 (34.6)	36.0 (41.3)

TABLE IV. C. 3
Number of Awards to Independent Filmmaker Grantees According to Type of Project (1968 to 1978)

Type of Project	1968	1969	1970	1971	1972	1973	1974	1975	1976	1977	1978	Total
Dramatic	14	8	3	1	7	8	10	5	12	11	15	94
Documentary	9	6	3	2	7	7	8	2	8	13	11	76
Experimental	2	4	1	2	2	4	4	3	4	8	2	36
Animated	2	—	2	2	2	2	2	3	9	5	2	31
Animated/Experimental	2	—	—	—	—	1	4	—	—	—	—	7
Documentary/Experimental	—	—	—	—	1	—	2	—	4	—	—	7
Dramatic/Documentary	1	—	—	—	1	—	—	—	—	—	—	2
Dramatic/Musical	—	—	—	—	—	—	—	—	—	—	2	2
Educational	1	—	—	—	—	—	—	—	1	—	—	2
Other*	2	—	—	—	—	—	1	—	2	—	—	5
Total	33	18	9	7	20	22	31	13	40	37	32	262**

*Includes one of each of the following: Experimental/Dual Image, Abstract/Experimental, Animated/Documentary, Documentary/Social, Music, and Holography.

**Total number is 262 and not 278 because there are co-grantees.

TABLE IV. B. 2
Financial Sources for Films Made by AIVF Independent Filmmakers (1977-1978)

	Financial Source	No. of Filmmakers	Percent of Total
1	Personal	36	54.6
2	Credit	1	1.5
3	Backers	5	7.6
4	Federal Government	5	7.6
5	State Government	4	6.2
6	TV Station	3	4.5
7	Foundations	3	4.5
8	Personal/Backers	3	4.5
9	Federal/State Government	2	3.0
10	Backers/TV Station	2	3.0
11	Foundation/Personal	2	3.0
	TOTAL	66	100.0

NOTE: The sample consists of 75 persons of whom 9 did not respond to this question.

Source: AIVF

TABLE IV. D. 9
Amount of Payments to Independent Filmmakers Responding to AIVF Questionnaire (Lump-Sum), 1979

Amount of Payment (in $)	No. of Persons	Percent of Total
0	14	29.8
Less than 1,000	4	8.5
1,000- 2,500	3	6.4
2,501- 4,000	1	2.1
4,001- 7,000	2	4.2
7,001-12,000	2	4.2
12,001-25,000	1	2.1
25,001-40,000	2	4.2
Not Specifying	18	38.3
Total Respondents	47	100.0

TABLE IV. D. 8

Distribution of AIVF Members According to Their Budget Recovered Through Broadcasting

Percentage of Budget Recovered	Number of Filmmakers	Percent of Total	Type of Broadcast					
			Public		Commercial		Foreign	
			Number	Percent of Total	Number	Percent of Total	Number	Percent of Total
1-5	10	13.9	9	20.9	1	4.0	—	—
6-10	6	8.3	5	11.6	—	—	1	25.0
11-20	7	9.7	6	14.0	—	—	1	25.0
21-30	3	4.2	2	4.6	1	4.0	—	—
31-40	3	4.2	3	7.0	—	—	—	—
41-50	3	4.2	1	2.3	1	4.0	1	25.0
51-70	—	—	—	—	—	—	—	—
71-90	2	2.8	2	4.7	—	—	—	—
91-100	11	15.3	3	7.0	7	28.0	1	25.0
Non-Specified	6	8.3	3	7.0	3	12.0	—	—
None	21	29.2	9	20.9	12	48.0	—	—
Total	72	100.0	43	100.0	25	100.0	4	100.0

TABLE IV. D. 10

Amounts of Payments Per Minute to Independent Filmmakers Responding to AIVF Questionnaire, 1979

Amount of Payment ($/minute)	No. of Persons	Percent of Total
0	14	29.8
25 or less	3	6.4
26-50	3	6.4
51-100	1	2.1
101-150	3	6.4
151-200	3	6.4
Not Specifying	20	42.6
Total Respondents	47	100.0

TABLE IV. B. 7

Percentage Distribution of Independent Filmmaker Grantees of AFI and NEA, and Members of AIVF According to Their Sex (1978)

Institution	Sex		
	M	F	Total
AFI	69.2	30.8	100.0
AIVF	67.3	32.7	100.0
NEA	72.4	27.6	100.0

TABLE IV. V. 1
Applicants and Grantees of Selected Funding Sources

	American Film Institute		NEA Media Arts		NEH Media Program	
	Applicants	Grantees	Applicants	Grantees	Applicants	Grantees
1968	543	35				
1969	283	19				
1970	364	9				
1971	219	7				
1972	518	20	170	56	25	8
1973	748	23	248	94		
1974	1,106	31	322	130		
1975	520	14	473	200	78	20
1976	1,047	43	695	278	140	74
1977	1,528	39	772	294	212	77
1979					251	83
Growth Rate (72-78)	15.2 (15.0)	8.9 (11.9)	26.7 (26.7)	28.6 (28.6)	32.9 (34.6)	36.0 (41.3)

TABLE IV. D. 2
Sources of Annual Income of Independent Filmmakers (1973)

	Sources of Income	Amount (in $)	Percent of Total
1)	Royalties from Filmmakers' Cooperative	145,000	17.2
2)	Royalties from Other Distributors	100,000	11.8
3)	Grants and Production Awards by Foundations	300,000	35.5
4)	Institutional Support	150,000	17.8
5)	Television	90,000	10.7
6)	Direct Income from Film Festival Awards, Private Sales, etc.	60,000	7.1
	Total*	845,000	100.0

*The total represents total annual income for 1,000 filmmakers.

Source: Sheldon Renan, *The Economics of Independent Filmmakers*, a report prepared for the Public Media Program of the National Endowment for the Arts, February 23, 1973.

INDEPENDENT FOCUS

Independent producers are being asked to submit completed works to WNET/13, the New York metropolitan area's public television station, for another season of 13's showcase for independent film and video, INDEPENDENT FOCUS, scheduled for airing locally beginning next January.

Submission Procedures For Independent Focus

Deadline For Submission is October 17, 1980.

Required Material: For screening purposes by THIRTEEN, ¾" cassettes are preferred, but 16mm prints will also be screened. Works can be documentary, fiction, or animation, and of varying lengths, although the emphasis will be on works longer than 20 minutes. All works should have been produced recently.

Each submission must be accompanied by a single sheet of paper or index card with the producer's name, address, telephone number, title of film, format submitted, original format, length and a two-line description of the work. Submissions should be forwarded to Liz Oliver, Series Producer, Independent Focus, WNET/THIRTEEN, 356 West 58 St., New York, NY 10019.

Fees: The acquisition fee is $40 per minute, for which the station receives rights to two releases within two years from the initial broadcast

An advisory panel composed of seven independent producers and programmers will work with the station in selecting works to be included. They are:

Mirra Bank, a member of the board of ICAP. She was co-editor on the feature documentary **Harlan County, U.S.A.**

Bob Gardner, Vice President of AIVF, whose feature-length dramatic film **Clarence and Angel** is scheduled to premiere at the Locarno Film Festival in Switzerland in August.

George Griffen, who specializes in animations.

Danny O'Neil, manager of Television programming for WNYC-TV, Channel 31, responsible for program development, acquisitions and production.

Mark Rappaport, a member of the Steering Committee of the Independent Feature Project.

Joel Sucher, who with his partner Steve Fischler operates Pacific Street Films. Their most recent production, **The Free Voice of Labor: The Jewish Anarchists,** will be broadcast nationally over PBS this fall.

Edin Velez, whose works range from abstract computer-generated tapes to video documentaries.

Selection Process

The panel will collaborate with the Series Producer throughout the screening process, and will be asked to recommend films for screening. During an initial screening period, September-October, the Series Producer will choose approximately 100 films for panel review. A list of all films, with descriptions, will be available to the panelists, and any panelist may request to screen any film or tape submitted.

Beginning in November, the advisory panel will be divided into three screening groups, each of which will review about 30 films and tapes. Each of these groups will select about 10 films. After this round, the 30 or so selected films be be screened by the full panel.

Once the panelists have seen all the remaining films, the works will be discussed with the Series Producer and the final 16 hours of programming will be confirmed. Should any legal or editorial questions arise regarding the recommended programs, they will be reviewed by appropriate executives at the station. Independent film and video makers whose works are selected will be notified in early December.



AM I NORMAL? directed by Debra Franco and David Shepard, wes among the shorts winning top honors in the American Film Festival.

VIDEO ACCESS

DISTRIBUTING INDEPENDENT WORK TO LOCAL COMMERCIAL TV by Stevenson Palfi

The following article was written by Stevenson Palfi, formerly Executive Director of the New Orleans Video Access Center.

Although our experience at the New Orleans Video Access Center (NOVAC) is not unique, there are few independent producers around the country who have broadcast their programs on commercial stations. NOVAC's experience may be helpful to other producers.

When NOVAC was beginning to get off the ground in 1974, it was our intention to produce public affairs programs for cable television, which at that time hadn't been established in New Orleans. But when some of the people involved in its planning realized that cable was not going to be responsive to community needs, they delayed its establishment until a plan could be developed that would include public and community use. Without cable television, NOVAC needed some king of broadcast outlet for programs (social action and community affairs) we were planning.

We approached the PBS affiliate here, but their response was similar to that of many PBS stations around the country: they didn't think that the half-inch black and white tapes which we were using at the time met their technical standards for broadcasting. So we approached the local UHF station — the local independent commercial station — with a program of the building of a new Mississippi river bridge in New Orleans, focusing on the displacement of poor people which would result if the bridge were built. The UHF station was receptive but also worried about the technical standards of our tapes. By pointing their studio cameras at a television monitor using a kinescope technique, we convinced them that half-inch videotape could be broadcast.

Thus we were able to broadcast our half-hour documentary. That was the beginning of a mutually supportive relationship with commercial stations. We were a new group; our material was half-inch black and white. We needed air time and publicity. In return, we could help the station meet its FCC requirements that it air public affairs programs: a fair trade-off of mutual benefit.

In 1975, NOVAC won five New Orleans Press Club awards for the bridge program and others. We had won more awards in TV documentary and public affairs than any other local station except for the CBS affiliate. Two significant factors — helping the local independent station meet FCC public affairs programming requirements and winning the five awards — paved the way for a series of programs (half-inch black and white) about community issues including housing problems in New Orleans, rape, and the dangers of co-signing loans.

In 1977, NOVAC got a series of grants to produce a cultural program on jazz musicians entitled **This Cat Can Play Anything**, quoting Papa John Creach from the documentary. It was our first color documentary, and it enabled us to established relations with the PBS affiliate, for **This Cat** was the first independently-made program that station had ever broadcast. The show was rebroadcast on the ABC affiliate as a result of its PBS showing. It was the rebroadcast which enabled us to begin the most useful phase of our relationship with commercial stations.

NOVAC offered **This Cat** free in exchange for certain technical corrections in the program and for our being able to make ¾-inch dubs from the perfected 2-inch master. The question of whether shows should be offered to the commercial stations for money or traded for in-kind services depends on the particularities of the situation. Since our equipment resources were relatively limited, we concluded that if we could get a larger amount in trade (say $5,000 worth of facilities use versus $500 or $1,000 cash) the trade would be much more advantageous for us.

Within 4 years our New Orleans Press Club awards numbered eleven, and **This Cat** had won five national awards and been accepted for broadcast over the PBS network. We thus had much greater leverage with the local independent station. We made a deal with them to use their professional ¾-inch editing facilities in exchange for their being able to broadcast a new color series entitled **Being Poor in New Orleans.**

By using their editing equipment we were able to save at least $5,000 to $10,000 per program, which was much more than any cash payment from that small, million-person market. I should mention here that in every case, we maintained the copyright so that programs could be rebroadcast on cable or in other markets.

The NOVAC experience may be particularly illuminating now, because as a result of the advent of pay cable, there is a lot more activity in cable than there was four or even two years ago. Examples of this activity are the independent networks, like Ted Turner's out of Atlanta, broadcast through cable and over-the-air broadcasts. That means that a number of commercial avenues which independent producers can use have opened up. It's very important that producers are clear about what they want from those outlets, and how that compares to what others are getting and have gotten.

Making mutually beneficial deals with commercial stations came about partly out of necessity, since the cable was delayed in coming to New Orleans and the PBS affiliate was always unreceptive to us, even after we had won over twenty-five different awards. But there were positive reasons for working with the commercial stations. It was in our best interests to have a large and general audience for these documentaries so that as many people as possible could become aware of the problems that affect the poor in New Orleans and see how that affects the rest of the city both socially and economically.

In many cases, we were able to get much larger audiences by broadcasting on commercial stations. We did Arbitron ratings on a few of the shows and found that the audience was greater than that of any of the programs that had been broadcast on the PBS affiliate. There are always drawbacks with using a cable system: you don't know how many people are watching a program, and it is difficult to publicize cable shows — partly because reviewers tend to expect cable shows to be ordinary and don't play them up.

We did a lot of publicity in conjunction with the commercial stations which helped increase our audiences. Since we have been broadcasting for four or five years, we have developed an audience of loyal viewers and a mailing list of 1,200 locally and 2,000 nationally.

The situation has changed greatly in the last couple of years because most groups are using ¾-inch and most PBS affiliates are receptive to broadcasting ¾-inch documentaries if they are of relatively good quality. But even today, it is not unusual for producers to have to establish other kinds of relationships before being able to establish anything with their PBS affiliate.

NOTICES

OPPORTUNITIES/GIGS/ APPRENTICESHIPS

CREW CHIEF Needed w/ driver's license, familiarity w/ 16mm projection, ability to manage small crew in new locations, references; to present 50-60 screenings from June-September. 30 hrs./wk, $250/wk. Contact IMMEDIATELY: Steve Dobi, Filmobile, Dept. of Cultural Affairs, 2 Columbus Circle, NY NY 10019, (212) 974-1150.

TRAINING COORDINATOR needed by July 1 at Latino TV Broadcasting Service/Center for Communications Studies, a youth employment training program. Requires 3-5 yrs experience in film/TV production for position overseeing all training activities for interns, hiring instructors, and working on curriculum. $15,000 salary. Contact Myrta Varas, (212) 765-8284.

GRADUATE ASSISTANTSHIP of $3,000 + tuition waiver available to MFA candidates in filmmaking at Montclair State College. Must be familiar w/ 16mm and Super-8 equipment. Deadline for application July 31. Send letter & resume to William McCreath, Fine Arts Dept., Montclair State College, Upper Montclair NJ 07043.

TWO POSITIONS AVAILABLE at AFI: **Director of Exhibition Services** — develops film programs, series & artist appearances in cooperation w/ regional organizations. **Director of Television & Video Services** — develops TV/video exhibition programs in Washington DC, informational material & distribution networks. Both positions are important program responsibilities requiring experienced, imaginative individuals. For more info contact Jean Firstenberg or Marcia Johnston, American Film Institute, Kennedy Center for the Performing Arts, Washington DC 20566, (202) 828-4000.

ASSOCIATE DIRECTOR position has opened at Bay Area Video Coalition thanks to an 18-month CPB Women's Training Grant. Will assist Executive Director in fundraising & general administration. Contact BAVC, 2940 16 St. room 200, San Francisco CA 94103, (415) 861-3282.

ADVERTISING REPRESENTATIVE WANTED: THE INDEPENDENT is planning to accept paid advertising. We are looking for applicants who are familiar with the independent community and the industries that serve it. Representative will identify interested advertisers, sell ads on a regular basis and maintain pertinent fiscal records. This position will be paid on a commission basis, percentage to be negotiated. For more information, contact Judy Ray at FIVF, (212) 473-3400 after August 11.

RESEARCHERS/WRITERS needed for documentary film projects. Must have experience writing proposals. Send resume to Archive Film Prods., 660 Madison Ave., NY NY 10021.

THE VIDEO GUIDE needs people to write articles. Send queries to Satellite Video Exchange Society, 261 Powell St., Vancouver BC, V6A 1G3 Canada.

VOLUNTEER WANTED to do 10-15 hrs/wk light clerical work in exchange for free access to darkroom, course in screenwriting, acting &/or directing, good work experience. Contact Mary Guzzy, Women's Interart Center, 549 West 52 St., NY NY 10019, (212) 246-1050, 10 am-6 pm Mon-Fri.

FILM PRODUCTION company seeks researcher to work on spec for grant-funded film series. Must be self-motivated, enjoy library research, have interviewing skills. Send resume to Low Sulphur Prods., 355 West 85 St., NY NY 10024.

APPRENTICES WANTED: women interested in learning how to plan a film screening & use projection equipment, particularly those interested in community organizing. Contact Greta Schiller, Women Make Movies, 257 West 19 St., NY NY 10011, (212) 929-6477.

EXPERIENCED FILM RESEARCHER wants to learn editing. Will work as editing assistant for low or no pay. Have done synching. Available July 1. Contact Erika Gottfried, (212) 875-9722, 788-7782.

SOUNDMAN AVAILABLE w/ own equipment. Contact George Nugent, 1078 Third Ave., NY NY 10021.

PRODUCTION ASSISTANT available during summer months. Contact Ina Stone, (212) 877-9623.

POSITION WANTED: lighting cameraman, from Europe. Reasonable rates. Call Igor, (212) 249-0416.

COMPOSER/EDITOR of original film music can enhance continuity & emotional impact of your film. Contact Steven Saltzman, (617) 266-4904.

CAMERAPERSON WANTED to collaborate on short 2-character film. Contact Charles Boyle, (617) 277-7558.

COURSES/CONFERENCES/ WORKSHOPS

4th SUMMER FILM & VIDEO INSTITUTE: July 6-20, Westbrook College, Portland ME. S-8 filmmaking, video production, media history & aesthetics, visiting lecturers. Contact Huey, Maine Alliance of Media Arts, 4320 Station A, Portland ME 04101, (207) 773-1130.

BROADCAST WORKSHOP, July 24-26 at Synapse, will feature Wayne Godwin from the PTV-2 "Red Network". For more info contact Alex Swan, Synapse Broadcast Workshop, 103 College Pl., Syracuse NY 13210, (315) 423-3100.

VIDEOSPACE 1980, July 25-27, Seattle WA: a consumer show highlighting the latest in video technology & hardware. Write Michael Gaines, Rising Star Prod., PO Box 17209, Seattle WA 98107.

CRITICAL APPROACHES TO NARRATIVE FILM, July 28-Aug. 1, Rochester NY, with David Shapiro. For info contact Visual Studies Workshop, 31 Prince St., Rochester NY 14607, (716) 442-8676.

FILM HISTORY, July 28-Aug. 1, Rochester NY, with Hollis Frampton. Contact Visual Studies Workshop, 31 Prince St., Rochester NY 14607, (716) 442-8676.

PROPOSAL WRITING WORKSHOPS for proposals to obtain funding for women's educational equity projects, open to organizations & individuals w/no previously funded proposal, are being held in 20 US cities between March & August 1980. For details contact Lisa Hunter, Far West Laboratory, 1855 Folsom St., San Francisco CA 94103, (414) 565-3110.

EQUIPMENT REPAIR SEMINARS for intermediate-level technicians, covering power & electrical safety, motion picture equipment, video signal standards & magnetic audio formats, will be held in Baltimore July 17-19, Atlanta Aug. 7-9, Chicago Aug. 21-23, Kansas City Sept. 11-13, Dallas Oct. 2-4, Los Angeles Oct. 23-25, San Francisco Oct. 30-Nov. 1, & Portland Nov. 20-22. Contact Association of Audiovisual Technicians, PO Box 9716, Denver CO 80209, (303) 733-3137.

SUMMER INSTITUTE **in the Making & Understanding of Film/Media**, Aug. 4-22. For info contact Gerald O'Grady, Center for Media Study, 101 Wende Hall, SUNY, Buffalo NY 14214, (716) 831-2426.

THE FUTURE OF CONTEMPORARY MEDIA: **Innovation, Accessibility & Influences** is the title of the 34th Annual University Film Association Conference, Aug. 9-13. Contact Robert E. Davis, Dept. of Radio/TV/Film, University of Texas, Austin TX 78712, (512) 471-4071.

DIRECTORS GUILD WORKSHOPS **for Film & Video Teachers**, Aug. 11-22, NYC & Hollywood. For info contact George Wallach, DGA, 110 West 57 St., NY NY 10019, (212) 581-0370; or David Shepard, DGA, 7950 Sunset Blvd., Hollywood CA 90046, (213) 463-5151.

CINECON 16, Aug. 29-Sept. 1, Los Angeles, sponsored by Society for Cinephiles. Contact Marty Kearns, PO Box 543, N. Hollywood CA, (213) 761-0567 (before 8 pm PDT).

YOUNG FILMAKERS/VIDEO ARTS Summer Workshops: **Filmmakers on Film**, screenings & discussions every Wednesday in July, $3.50 each, $15 the series. **Elements of Studio Production**: introduction to basic theory & operations through practical exercises in **Lighting** (Aug. 5-7, 6-9 pm), **Camera** (Aug. 12-14, 6-9 pm), **Audio** (Aug. 19-21, 6-9 pm). $110 for all 9 sessions, $40 for 3. **Audition/Portfolio Videotapes for Performers**: actors, comedians, musicians, newscasters & models can obtain a 20-minute ¾" color videocassette of their work at a reasonable cost on Wed. July 23 or Thurs. Aug. 7. For info on any of these 3 programs contact YF/VA, 4 Rivington St., NY NY 10002, (212) 673-9361.

BLACK FILMMAKER FOUNDATION presents dialogues w/Black filmmakers from Fri., 7/25 -Tues., 7/29. 5 screenings w/Black indie. filmmakers will be held at a different community site, followed by discussions. Filmmakers include Alonzo Crawford, Woodie King, Jr., Perry Green, Charles Lane, Ayoka Chenzira &

Monica Freeman. The Black Filmmaker Foundation is a non-profit org. established to support the independently produced work of Black filmmakers & video artists. The Foundation sponsors programs & services designed to facilitate and encourage this work and activities which will promote their public recognition. Contact: Terrir Williams for locations, dates and times at (212) 866-3411 or write BFF, 79 Madison Ave., Suite 906, NY, NY 10016.

FESTIVALS

The ORPHEUM THEATRE is presenting an ongoing independent 16mm **Filmmakers' Festival** each Monday evening at 7:30 pm. Films will be shown on a first-come first-served basis in order of entry. For entry form write Langsford/Goldberg, Filmmakers' Festival, 45 Fifth Ave., NY NY 10003.

5th Annual HISPANIC FILM FESTIVAL, Aug. 21-23, seeks entries of film/video works produced by Hispanics or having a Hispanic-related theme. Entry deadline July 15. For more info write San Antonio CineFestival, Oblate College of the Southwest, 285 Oblate Dr., San Antonio TX 78216 or call Adan Medrano at (512) 736-1685.

BELLEVUE FILM FESTIVAL, July 25-27. For info contact Carol Duke, Pacific Northwest Arts & Crafts Assn., 376 Bellevue Sq., Bellevue WA 98004, (206) 454-2509.

MEMPHIS FILM FESTIVAL, Aug. 6-9, will feature Yakima Canutt & Ben Johnson. Write MFF, 100 N. Main Bldg., suite 2504, Memphis TN 38103.

MILL VALLEY FILM FESTIVAL, Aug. 7-12, is previewing 16/35mm films & ¾" videocassettes. For application forms contact Richard Jett (tapes) or Mark Fishkin (films) at Mill Valley Film Festival, 131D Camino Alto, Mill Valley CA 94941, (415) 383-5256.

8th Annual SUPER-8 FILM FESTIVAL OF BRAZIL, Aug. 4-9, is accepting entries through July 15. Contact Abrao Berman, Center of Cinema Studies, Rua Estados Unidos 2240, Sao Paulo 01422 Brazil.

INTERNATIONAL FESTIVAL OF NEW SUPER-8 CINEMA, Aug. 19-27, seeks entries. For info contact Julio Neri, Latin Touch, Avenida Rio de Janeiro, Edificio Lorenal B, Apt. 52, Chuao, Caracas, Venezuela.

FESTIVAL 80: PERSPECTIVES IN COMMUNITY VIDEO is looking for tapes produced by community artists about the world they live in, to be exhibited & broadcast in NY in Oct. & Nov. Entry deadline July 31, $10 fee. For application, contact Festival 80, Downtown Community TV Center, 87 Lafayette St., NY NY 10013, (212) 966-4510.

8th Annual SURVEY OF NEW FILM & VIDEO ART IN THE NORTHWEST, Aug. 14-17, offers $1,600 in awards for films & tapes completed since Aug. 1, 1979 by residents of OR, WA, ID, MT, AK & BC. Entry deadline July 31. For entry forms write Northwest Film & Video Festival, Northwest Film Study Center, Portland Art Museum, 1219 SW Park, Portland OR 97205.

CALGARY CHILDFILM FESTIVAL, Nov. 6-9, will be sponsored by the Canadian Assoc. for Young Children. Deadline July 15. For info contact R. G. Koep, Faculty of Education, University of Lethbridge, 4401 University Dr., Alberta T1K 3M4 Canada.

TELLURIDE FILM FESTIVAL, Aug. 29-Sept. 1. For info contact PO Box 247, Telluride CO 82435, (303) 728-4401.

SAN FRANCISCO VIDEO FESTIVAL, Oct. 19-26, is accepting entries through Sept. 1. For info contact SFVF, PO Box 99402, San Francisco CA 94109, (415) 285-2390.

3rd Annual TOKYO VIDEO FESTIVAL seeks US entries of 20 min. or less in length, in ½" EIAJ, VHS or Beta or ¾" U-type formats. Entry along w/a brief biography of the producer should be sent by Aug. 15 to JVC Video Festival, c/o Burson-Marsteller, 866 Third Ave., NY NY 10022; for entry forms or more info, call John Bailey or Rick Sacks at (212) 752-8610.

INTERCOM '80's entry deadline has passed, but indies are invited to witness the awarding of the Hugos for the year's best industrial & informational films & tapes at the Awards Banquet on Sept. 12. For info contact Cinema/Chicago, 415 North Dearborn St., Chicago IL 60610, (312) 644-3400.

FESTIVAL INTERNACIONAL DE CINEMA, Sept. 12-21. For info contact FIdC, Secretariado, Rua Castilho 61, 2-Dto, 1200, Lisbon, Portugal.

THE CHILD IN OUR TIME, MIFED's 3rd competitive festival of TV programs produced for or about children, offers over $8,000 in prizes & is accepting entries through Sept. 12. For info contact MIFED, Largo Domodossola 1, 20145 Milano, Italy, telephone 46.78.

ADELAIDE FILM FESTIVAL, Sept. 21-30. For info contact Claudine Thoridnet, GPO Box 354, Adelaide, S. Australia, 5001.

IRISH FILM FESTIVAL will be held sometime this fall. For info contact Ronnie Saunders, Irish Film Theatre, St. Stevens Green House, Earls Fort Terrace, Dublin 2, Ireland.

SEMANA INTERNACIONAL DE CINE DE VALLADOLID, Oct. 17-25, will include a cycle of American independent films. For info contact Joy Pereths, Independent Feature Project, 80 East 11 St., NY NY 10003, (212) 674-6655.

LEIPZIG FILM FESTIVAL, Nov. 21-28. For info contact Ronald Trisch, Christburger Strasse 38, 1055 Berlin, West Germany.

ATHENS VIDEO FESTIVAL, Oct. 23-25, seeks ¾" cassettes & ½" reel-to-reel tapes in categories of Video Art, Video Drama, Documentary & Educational Video, completed between Jan. '79 & Sept. '80. Deadline Sept. 26. For info contact AVF, Box 388, Athens OH 45701, (614) 594-6888.

VIDEO 80: "An international salon for the work of independent producers" is scheduled for November 4-23 in Rome. It will be held under the auspices of the Cultural Department of the City of Rome. The event will accommodate virtually all subjects and styles so long as the material has been produced originally on videotape. Individual screening time is limited to 1½ hours and material must be presented on ¾" U-matic cassettes. Participation costs must be borne by individual participants. In addition to independent producers from Europe, Japan, and North America, representatives of broadcasting organizations will be invited as well as the general public. It is therefore an opportunity to show work to potential buyers. Those interested should contact Video 80's chairman as soon as possible: Alessandro Silj, Via della Croce 78-A, 0187 Rome, Italy.

FILMS WANTED

FIRST RUN FEATURES offers a theatrical booking service for independently produced & distributed feature-length films on a nationwide basis. All promotion & publicity is the responsibility of the filmmaker. Founding films include **Joe & Maxi, Northern Lights, The Wobblies, The War At Home.** Contact FRF, 419 Park Ave. South, NY NY 10016, (212) 685-6262/6863.

REAL ART WAYS wants info on filmmakers & their work, distributors, & availability for preview. Send material to Jon Di Benedetto, Real Art Ways, 197 Asylum St., Box 3313, Hartford CT 06103.

The INDEPENDENT FILM & VIDEO DISTRIBUTION CENTER is now screening documentaries for its first national public TV distribution package, with funding from NEA. Future series may include animation, experimental & narrative works. After a deduction to meet satellite costs of about $6 per minute, 75% of income will be paid directly to the producers. IFVDC projects a return of over $1 million to independents in its 1st 4 years. Before submitting work, contact Douglas Cruickshank, Acquisitions Coordinator, IFVDC, PO Box 6060, Boulder CO 80306, (303) 469-5234.

NEW HAVEN FEMINIST UNION/YALE UNDERGRADUATE WOMEN'S CAUCUS are organizing a women's film series for fall 1980. High-quality, realistic films depicting positive images of women & gay people are sought. Cost is a factor, as film programs would be used as benefits for feminist groups. Contact Diane S. Westerback, Feminist Union Films, 79 Lyon St., New Haven CT 06511.

SYNAPSE needs 4 broadcast-quality videotapes, 25-28 minutes in length, to complete a 13-week series for public TV. Subject matter: portraiture, lifestyles, aesthetic concerns. Send written description, background info to Henry Baker, 103 College Place, Syracuase NY 13210.

MUSEUM OF MODERN ART's **Cineprobe** series offers a $400 honorarium & is open to

all independent/personal filmmakers. For details contact Larry Kardisk, (212) 956-7514.

AMERICAN DOCUMENTARIES needed for new a/v library in Tokyo. Address inquiries to the Nippon Audio/Visual Library, 6-27-27, Shinjuku, Ku Toyko, 160 Japan.

FILMS BY/ABOUT WOMEN wanted for screening. Contact Joyce Morgan, Women's Center, Cedar Crest College, Allentown PA 18104.

ARTHUR MOKIN PRODUCTIONS, producers & distributors of non-theatrical educational/children's entertainment/business training films, is seeking 16mm educational films. Contact Bill Mokin, Arthur Mokin Prods., 17 West 60 St., NY NY 10023, (212) 757-4868.

OPPORTUNITY FOR ARTISTS to show work on cable TV. No funds available yet. Contact Cyndi Marland, Bay Cable TV, (617) 748-2400.

MANUSHI FILM FORUM is being organized in India as a regular screening/discussion series of films dealing w/women's issues. Information about films made by women & suggestions to help organize the Forum should be sent to C-1/202 Lajpat Nagar 1, New Delhi 110024, India.

HULL COLLEGE SCHOOL OF DESIGN seeks filmmakers interested in exhibiting their work or participating in visiting lectureships. Send resume, filmography etc. to David Woods, School of Design, Hull College, Queens Gardens, Hull HU1 3DH, England.

The LOS ANGELES INDEPENDENT FILM OASIS wants films to review for screening. Send film w/SASE to LAIFO, Arlene Zeichner, 2020 S. Robertson Blvd., Los Angeles CA 90034.

QUALITY SMALL-FORMAT PRODUCTIONS on energy, art, ecology & other contemporary subjects wanted. Write Barbara Cole, 4412-A Catlin Circle, Carpinteria CA 93013.

ICAP DISTRIBUTES independent film & video to cable TV & returns 75% of payment received from cablecasting to the producer. Especially interested in short shorts, & films for children & teenagers. Send descriptions, promo material to ICAP, 625 Broadway, NY NY 10012, (212) 533-9180.

FILMS WANTED: Re: Artists Bring the World Together, a performing and fine arts program depicting the cultural heritage of many lands. Held April '81 at the United Nations & June '81 at Lincoln Center. Excell. story line. Call Julie Paige or Ray Sumpf at (212) 796-1470 or write: Coliseum Arts Unlimited, 5900 Arlington Avenue, Riverdale NY 10471.

PUBLICATIONS

SELECTED ISSUES IN MEDIA LAW: **An Approach to Copyright, Option Agreements & Distribution Contracts for Independent Producers** by Michael F. Mayer. Includes negotiation strategies, review of contract terms, glossary of relevant terminology. May be purchased at Young Filmakers/Video Arts for $2.50 or ordered by mail for $3.50 postpaid from YF/VA, 4 Rivington St., NY NY 10002.

GREEN MOUNTAIN POST FILMS' new catalogue w/ info on 25 films on energy, the environment & the planet is available on request. Contact Green Mountain Post Films, PO Box 229, Turners Falls MA 01376, (413) 863-4754/8248.

INDEPENDENT DOCUMENTARIES & PUBLIC TELEVISION, a series of essays on the future of ptv, is available free from The National News Council, One Lincoln Plaza, NY NY 10023.

KEEPING YOUR EYE ON TELEVISION by Les Brown discusses the media reform movement & the need for government regulation of the cable industry. Published by the United Church of Christ's Pilgrim Press; $4.95 at bookstores.

MINNESOTA CABLE COMMUNICATIONS & LOCAL SELF-DETERMINATION is a practical guide for communities that want to announce their own communications needs & plan their own cable communications services. Free from the Cable Communications Board, Dept. of Administration, State of Minnesota, 500 Rice St., St. Paul MN 55103.

THE MEDIA LAW DICTIONARY by John Murray features concise definitions of words & phrases related to media law, appendix of specific cases & related terms. $7.35 from University Press of America, Washington DC.

APPLYING THE NEW COPYRIGHT LAW: **A Guide for Educators & Librarians** by Jerome K. Miller explains the new law & its pitfalls in lay person's language. $10 from American Library Association, Chicago IL.

WIDE ANGLE is a quarterly film journal dealing w/ the theory, criticism & practice of filmmaking, video & animation. Includes festival reports & book reviews. US & Canada, $8/yr; overseas, $10/yr; institutions, $15/yr. Ohio University Press, Wide Angle, Scott Quad, Athens OH 45701.

1980-81 SURVEY OF GRANT-MAKING FOUNDATIONS lists over 1,000 foundations w/ assets of over $1 million or grants of more than $100,000. Tells where they grant, when to approach them, whether they make general operating or building grants, to whom you should write etc. $10 from Public Service Materials Center, 415 Lexington Ave., NY NY 10017.

FILM PROGRAMMER'S GUIDE TO 16MM RENTALS, edited by Kathleen Weaver, contains 14,000 title entries including distributor & rental price. $21.25 postpaid (+ $1.20 sales tax in California) from Reel Research, Box 6037, Albany CA 94706.

CATALOG II is a listing of recent f/v works available for rental or sale from New York State producers who were assisted by Young Filmakers/Video Arts. Available for $1 postage & handling from the Center for Arts Information, 625 Broadway, 9th floor, NY NY 10012.

NEW FILMOGRAPHIES FROM EFLA: **Connections: Technology & Change**, $3.50 EFLA members/$4.50 non-members; **Crime & Justice in America**, $2.25/3.25; **Death & Dying**, $2.25/3.25; **Energy & the Way We Live**, $3/4; **Popular Culture**, $2.50/3.50. Also **Film Library Administration Bibliography**, $3/4. Include $1 for postage. Order from Educational Film Library Association, 43 West 61 St., NY NY 10023.

WOMEN IN FOCUS by Jeanne Betancourt features capsule bios & filmographies of noted feminist filmmakers, reviews of classic feminist shorts & features, indices & bibliography. Cloth cover $6.95 EFLA members/8.95 non-members; paper $4.95/6.95; $1 postage. Educational Film Library Association, 43 West 61 St., NY NY 10023.

AFI NATIONAL EDUCATION SERVICES titles include: **AFI Guide to College Courses in Film & TV**, $8.75 AFI members/$11 non-members; **The Education of the Filmmaker: An International View**, $5.25/7.70; **Catalog of Holdings: The AFI Collection & the United Artists Collection at the Library of Congress**, $5.75 AFI, UDA & SCS members/7.25 non-members; **Access — Film & Video Equipment: A Directory, $2; National Survey of Film & TV Higher Education: Report of Findings**, $1; **Film in the Classroom**, $5.25; **Hal In the Classroom: Science Fiction Films**, $4.75. All prices include postage. Order from American Film Institute, NES Publications, J. F. Kennedy Center, Washington DC 20566.

PANORAMA, monthly magazine w/ feature articles on programming, TV & society, technical innovations & TV personalities. $12/yr from Panorama, Box 650, Radnor PA 19088.

VIDEOPLAY: bimonthly home video magazine, including reviews of hardware, sources of videocassettes, related feature articles. $6/yr from C.S. Tepfer Publishing, 51 Sugar Hollow Rd., Danbury CT 06810.

WATCH: TV **in the** 80's is a monthly w/ feature articles on new innovations in video technology, short news notes, reviews of books & programs. $12/yr from Watch, PO Box 4305, Denver CO 80204.

MEDIA WOMAN is a new magazine highlighting the achievement of professional women in the film/radio/TV industries, including alternative & independent producers. For more info write PO Box 5296, Santa Monica CA 90405.

1980 EDUCATIONAL FILM CATALOG listing over 200 titles in 18 subject areas w/ cross-referenced subject index available free from UNIFILM, 419 Park Ave. South, NY NY 10016 or Bryant St., San Francisco CA 94103.

UFA MONOGRAPH SERIES includes **Glossary of Film Terms**, $5; **Bibliography of Theses & Dissertations on Film, 1916-1979**, $6.50; **Influence of World Cinema on the Education & Training of Film/TV Directors & Communicators**, $7.50. Add 75¢ for First Class, $1.50 Air Mail. For orders, other publications, & bulk rates contact Journal of the University Film Association, School of Communication, Agnes Arnold Hall, University of Houston, Houston TX 77004, (713) 749-7146.

FUNDS/RESOURCES

INDEPENDENT FILMMAKER PROGRAM, funded by NEA, will award $340,000 in grants ranging from $500 to $10,000 for film (16/35mm) & video projects. Deadline Sept. 1. For application write Independent Filmmaker Program G, American Film Institute, 501 Doheny Rd., Beverly Hills CA 90210.

WOMEN AT WORK **Broadcast Awards** for programs/reportage on working women is accepting nominations from producers, reporters & officials from all US radio & TV stations. Deadline Sept. 1. For details contact Sandi Risser, (202) 466-6770.

CPB WOMEN'S TRAINING GRANTS, Round 10, will begin accepting applications as of Aug. 5 & will close Sept. 12. Contact Corporation for Public Broadcasting, Office of Training & Development, Washington DC, (202) 293-6160.

NOTICES

UPCOMING NEA MEDIA ARTS deadlines include Sept. 12 for **Radio/Film/Video Production**, Oct. 8 for **in Residence/Workshop**, Oct. 15 for **Video Artist Fellowship**. For info contact Media Arts, National Endowment for the Arts, 2401 E St. NW, Washington DC 20506.

WOMEN MAKE MOVIES will accept a limited number of f/v proposals to submit w/ their applications to NEA, NEH, NYSCA & NYSCH. Producers can present their proposals at WMM's December & June membership meetings. WMM also acts as a tax-exempt conduit for fundraising by women filmmakers, for an administration/accounting charge of 10% of the grant. For details contact WMM, 257 West 19 St., NY NY 10011, (212) 929-6477.

MINI-GRANTS PROGRAM funded by NEA will award grants up to $1,500 to individual video artists to fund projects that will benefit the producer's community, neighborhood or group. Deadline Sept. 30. For application contact Downtown Community TV Center, 87 Lafayette St., NY NY 10013, (212) 966-4510.

DUPONT-COLUMBIA AWARD of $20,000 will be given for the best independently-produced news/public affairs program broadcast between July 1, 1979 & June 30, 1980. This largest cash prize in broadcast journalism will be shared by the producer & the station/network first airing the program, to finance the development of more indie productions. For info contact Marvin Barrett, Columbia University, NY NY 10027.

INTERNATIONAL VISUAL ARTISTS EXCHANGE PROGRAM, open to all visual artists, organizes direct swaps of studio & living space internationally. Register now for holiday, work periods or sabbatical year. Contact Deborah Gardner, Box 146, 201 Varick St., NY NY 10014, (212) 929-6688.

AMERICAN FILM INSTITUTE's **Internship Program** offers paid internships to study motion picture or TV direction under their auspices. Send works to Jan Haag, AFI, 501 Doheny Rd., Beverly Hills CA 90210.

SOCIETY OF MOTION PICTURE & TELEVISION ENGINEERS offers scholarships to grad & undergrad students taking courses in the science or technology of TV. Write SMPTE, 862 Scarsdale Ave., Scarsdale NY 10583.

NATIONAL STUDENT EDUCATIONAL FUND seeks proposals for its **Mini-Grant Program**, which promotes & aids student information projects on any aspect of post-secondary education. Write Mini-Grant Program, NSEF, 2000 P St. NW, suite 305, Washington DC 20036.

WOMEN ARTISTS qualify as individual entrepreneurs to use the free services of the American Women's Economic Development Corporation, including advertising, promotion, accounting systems, budgeting, finance, contracts, insurance, publicity, marketing, import-export & legal advice. Contact AWED, 1270 Ave. of the Americas, NY NY 10020, (212) 397-8880.

COMMITTEE FOR THE VISUAL ARTS assists artists in meeting expenses incurred in preparation of work for scheduled exhibition in non-commercial spaces. For info write CVA, 105 Hudson St., NY NY 10013.

INFORMATION FILM PRODUCERS OF AMERICA offers scholarships & grants for college-level audiovisual students. Write William Wittich, 3518 Cahuenga Blvd. W., suite 313, Hollywood CA 90068.

BUY/RENT/SELL

CAVEAT EMPTOR: A Nagra 4.2L with the serial number 92293 was stolen on June 1. The owner has reason to believe that the thieves will try to dispose of it through the independent community. If someone tries to sell you this piece of equipment, please contact Kathleen King, Box 496, Grand Central Station, NY NY 10163, (212) 431-7484.

FOR SALE: Beaulieu R-16 camera with 12-120 Angenieux lens, guaranteed excellent condition. Includes 200′ mag, 2 batteries w/charger, pilotone generator for cable sync, custom-built barney, Halliburton case; power zoom & automatic exposure which can be overriden. Must sell; best offer. Contact Paul Schneider, (212) 533-3894.

FOR SALE: darkroom equipment: Beseler 67 CXL w/color & b/w heads, 35mm & 2¼ potential; power stabilizer; Gralab 500 timer; 50mm 2.8 El Nikor lens; other accessories. All still in original boxes, unused. Reasonable prices. Contact Rich Schmiechen, (212) 691-7497.

FOR RENT: Complete editing facilities including 6-plate Steenbeck, Nagra 4.2 and sound accessories available in Western Massachusetts area. Contact Green Mountain Post Films, P.O. Box 229, Turners Falls, MA 01376, (413) 863-8248.

FOR RENT: Brand new 16mm, 35mm, 6-plate Steenbeck for $650 per month. Call (212) 533-7157 or 533-6561.

FOR SALE: H-16 Bolex w/2 lenses, Moviola UL20cS, Uhler RE36-16 optical printer, Arri IIB, 28, 50, 75, 90 Macro, 300 Kilfit, 5 mags, accessories. Crystal Frezzi, 12-120 Ang, 5CP Plc4 mags, CP case & accessories. Editing table, Moviscop, Sony 1610, VO-3800, 10mm Zwitar lens. Contact George Nugent, 1078 Third Ave., NY NY 10021.

FOR RENT: 6-plate Steenbeck, complete editing facilities, video equipment. Sound transfers also available. Contact George Nugent, 1078 Third Ave., NY NY 10021.

EDITING FACILITIES for rent: 8-plate KEM in fully-equipped editing room w/24-hour access, in NYU area. Immediate access to sound transfers from ¼″ to mag track, or from mag track to mag track. Contact Jacki Ochs, (212) 925-7995.

WANTED: used ½″ videotapes. Will negotiate prices. Call Jeff, (212) 233-5851.

SPACE WANTED for editing room & office in downtown Manhattan. 800+ square feet. Needed in August, no later than September 1. Contact Steve Fischler or Joel Sucher at (212) 875-9722.

EDITING & POSTPRODUCTION facilities available. Fully-equipped rooms, 24-hour access in security building, 2 6-plate Steenbecks, 6-plate Moviola flatbed, sound transfers from ¼″ to 16mm & 35mm mag, narration recording, extensive sound effects library, interlock screening room. Long-term Moviola rental in tri-state area, 3 month minimum. Contact Cinetudes Film Prods. Ltd., 377 Broadway, NY NY 10013, (212) 966-4600.

Welcome to AIVF!

Glad to have you with us! Please fill out the three sections of this card and return it to us. Remember to enclose your check if we don't have it already. MEMBERSHIP: regular membership is open to those involved in or seeking involvement in independent video or film. SKILLS FILE: is used to refer work to you when calls come in.

Mail with enclosed check to:
AIVF, 625 Broadway, 9th Floor, New York, NY 10012

MEMBERSHIP

name _____ phone _____

address _____

_____ zip code _____

age _____ date _____

List your most recent works with title, format, date, running time, brief description. If previously screened by AIVF or others give date and place.

check: ☐ individual $25/yr ☐ institution $50/yr

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SKILLS FILE

name _____ phone _____

category _____
(camera, sound, editing, etc.)

☐ 16mm ☐ 35mm ☐ small format ☐ 2″ and 1″

union affiliation _____

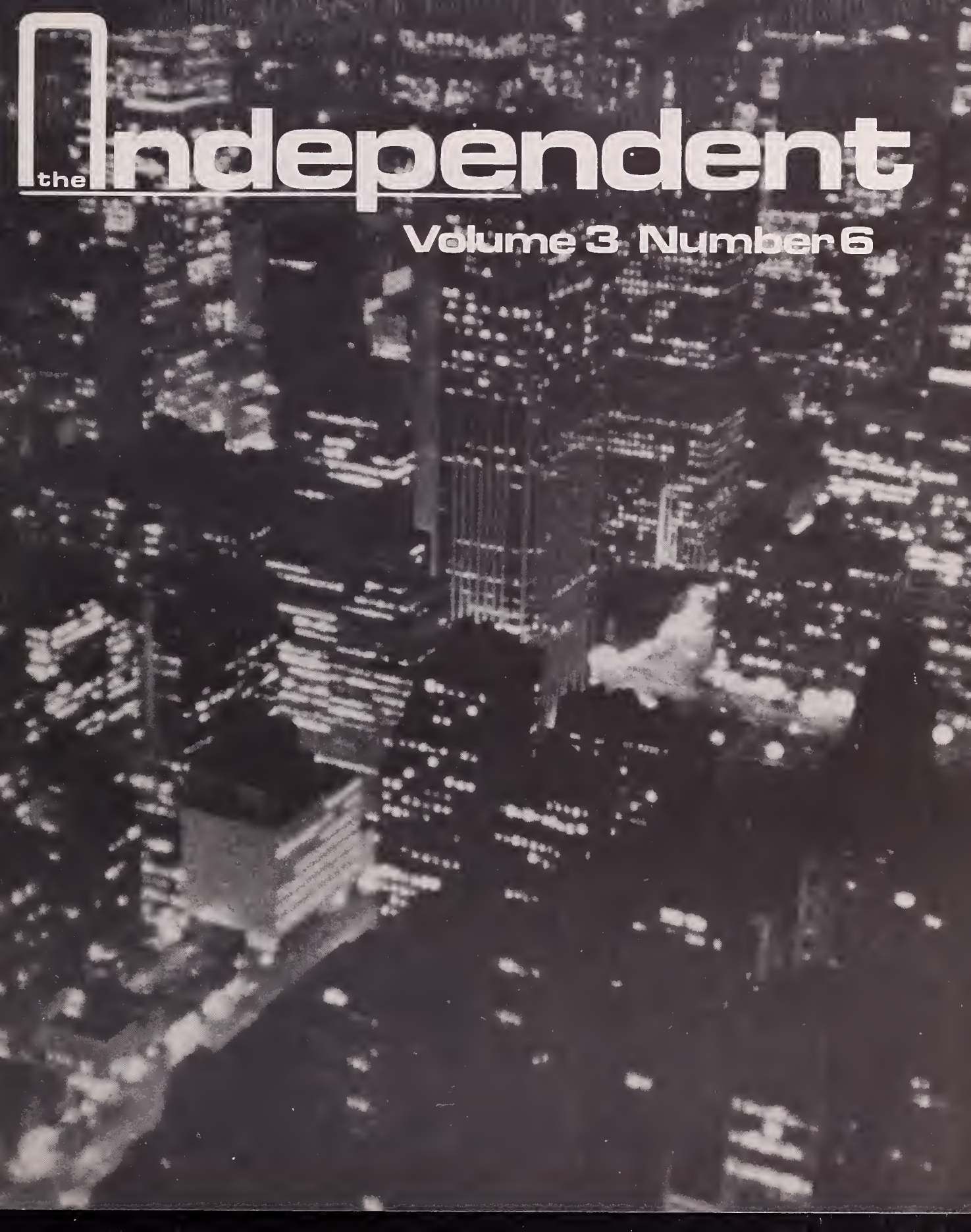
credit, special skills, etc.: _____

awards, publications, important screenings, etc.: _____

REMEMBER: ONLY ONE CATEGORY PER CARD. BE VERY SPECIFIC CONCERNING YOUR SKILLS AND EXPERIENCE. ADDITIONAL CARDS AVAILABLE ON REQUEST.

We would like to keep up to date information on our members, to be used for reference purposes. This data will be computerized, so please check boxes off carefully.

Skills Categories		Demographics	Miscellaneous
☐ film	☐ cinematographer	☐ northeast	☐ short
☐ video	☐ camera operator	☐ southeast	☐ feature
☐ multi-media	☐ sound	☐ midwest	☐ documentary
☐ 16mm	☐ editor	☐ southwest	☐ dramatic
☐ 35mm	☐ negative cutter	☐ northwest	☐ animation
☐ small format	☐ writer	☐ west coast	☐ experimental
☐ 2″ and 1″	☐ producer	☐ nyc/metro area	
☐ gaffer	☐ director	☐ female	☐ new member
☐ grip	☐ union	☐ male	☐ renewal

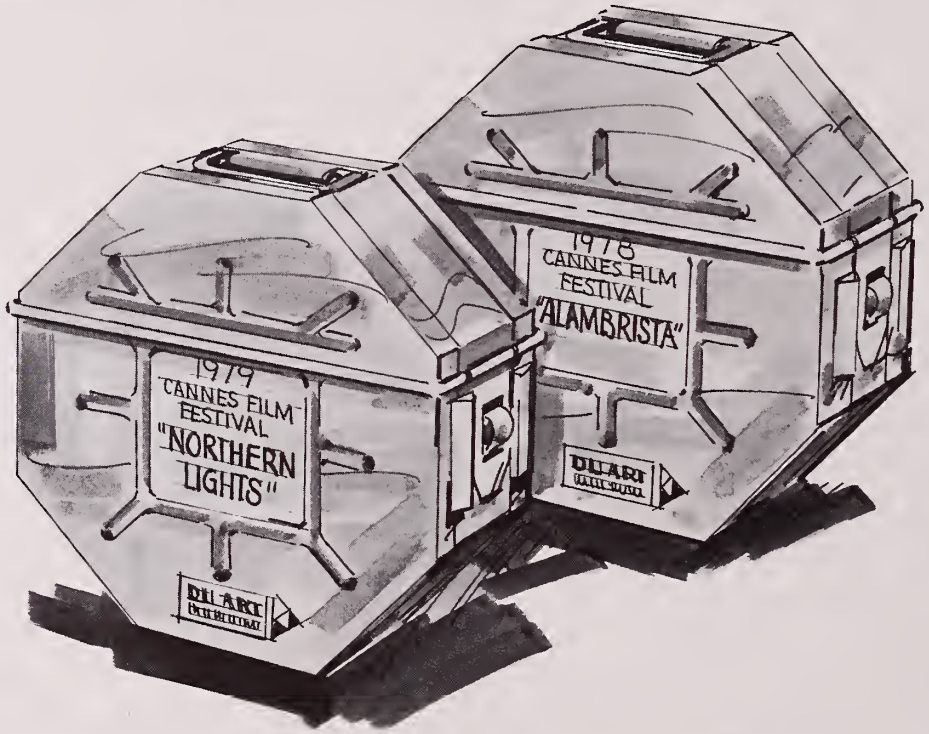

the Independent
Volume 3 Number 6

Cannes Film Festival
"La Camera D'Or" Award
For the best first directed 35mm feature film:

1979 - *"Northern Lights"*
by John Hanson and Rob Nilsson

1978 - *"Alambrista"*
by Robert Young

Both films were shot in 16mm.
The 35mm blow-ups were made by DuArt.



After years of intensive research and testing, DuArt has perfected the skill, the equipment and the expertise of 16mm blow-ups. Using our sophisticated computer equipment and unique knowledge, we literally live with the film on scene-by-scene basis. It becomes a personal and intimate relationship between people, film and computer technology.

Free. To help film makers, we have prepared a brochure explaining recommended practices of shooting 16mm for blow-up to 35mm. Write or call and we'll gladly send you a copy. If you need assistance in planning your next production, feel free to call Irwin Young or Paul Kaufman.

DU ART
FILM LABORATORIES, INC.

245 West 55th Street New York, New York 10019
(212) Plaza 7-4580

the Independent
VOL.3 NO.6

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The viewpoints expressed herein are not intended to reflect the opinion of the Board of Directors — they are as diversified as our member and staff contributors.

STAFF MEMBERS: Alan Jacobs, Executive Director; Leslie Tonkonow, Assistant Director; Judith Ray, Public Information Coordinator; Alan Mitosky, Short Film Showcase Project Administrator; Nancy Gerstman, Short Film Showcase Administrative Assistant; John Rice, Media Awareness Project Director; Media Works: Lillian Jimenez, Project Director.

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COVER: HILARY HARRIS, still from ORGANISM.

correspondence

Eloise Payne
Independent Anthology
Program Fund
Corporation for Public Broadcasting
1111 Sixteenth Street, N.W.
Washington, DC 20036

Dear Eloise:

I am writing to express my disagreement with your policy of excluding any film that has been broadcast from the **Anthology** competition. Most independent filmmakers have made an effort to have their work broadcast. In my own case, I have had two of my films shown over WETA's local program, "Independent View". The audience for this program was small, and restricted to WETA's broadcast area. Payment was also minimal ($8 per minute), but most of us were happy to have our films on television for the local exposure, the encouragement it gave to the independent film community, and because we believe a local broadcast enhances a film's chance of being broadcast nationally. Now we have your invitation for proposals (which incidentally has no statement of ineligibility because of prior broadcast) and the chance for a national audience in a well-funded series.

It is really unfair to have our work penalized because of such limited broadcast. If I had known about the CPB restriction, I never would have gone ahead with the WETA broadcast. I know that many other filmmakers will be in my position. It may be that you wish to encourage new productions, but the invitation indicates that completed work is eligible. You can bet that if it is a completed work, the filmmaker has done his best to have it broadcast, and if the film is of any quality, it has probably been shown on a PBS station. But that shouldn't penalize the film. It should indicate its potential value for a national show.

Maybe you can restrict completed works to those made after a certain date or exclude films that have been broadcast to a large percentage of the PBS network, but I think that it is unfair to be ineligible for the Anthology competition because of local or even regional broadcast. You'd better get the word out fast, because you're going to have a lot of angry filmmakers who will spend days on your application only to find their film disqualified because of something that isn't even mentioned in the guidelines.

Sincerely,
Tom Davenport

BOARD MEETINGS are held monthly at AIVF, 625 Broadway, 9th Floor and are open to the public. The AIVF/FIVF Board of Directors encourages active membership participation and welcomes discussion of important issues. In order to be on the agenda contact Jack Willis, chairperson, two weeks in advance of meeting at (212) 921-7020.

The next two meetings are scheduled for Tuesday, **October 7th** and **November 4th.** Both will start promptly at 7:30 p.m. Dates and times, however, are subject to last minute changes, so please call (212) 473-3400 to confirm.

AIVF/FIVF BOARD MEMBERS: Executive Committee — Eric Breitbart, Treasurer; Pablo Figueroa; Dee Dee Halleck; Alan Jacobs, Ex Officio. Stew Bird; Robert Gardner, Vice-President; Kathy Kline, Secretary; Jessie Maple; Kitty Morgan; Jane Morrison, President; Marc Weiss; Jack Willis, Chairperson.

BUSINESS

MITCHELL W. BLOCK

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THE FLAHERTY FILM SEMINAR

This year marked the twenty-sixth annual Flaherty Film Seminar. Held at Wells College in Aurora, New York, the seminar opened August 16. It is difficult to describe the seminar. For starters, it is unlike any film festival I have attended. The name "seminar" might put off those uninformed, who anticipate something like an advanced college seminar taken long ago, in which some gruff professor talks down to students sitting around a table soaking up grains of wisdom.

The seminar generates little press coverage. However, every spring, notices begin to appear in the film trades asking filmmakers to submit films. These coupled with the energy of the annual programmers generate hundreds of previews (in 16mm or 35mm film, not video, thank you).

The seminar, like the Telluride Festival, is held in a facility where everyone can mix. Unlike Telluride, the seminar has never had more than 125 participants. (Filmmakers, educators, film libraries, students and others interested in films attend the seminar.) In addition, all of the Seminar participants are encouraged to eat their meals together. Multiple screenings do not take place. Only one film is screened at a time, and each participant is expected to attend all of the screenings. Filmmakers in attendance are not permitted to screen their films late at night. Only films selected by the film programmer may be shown.

Occasionally, one filmmaker has been spotlighted, and many of their films are screened. In the past, Joris Ivens and Jean Rouch have been thus honored. The seminar has tended to focus on social documentaries; however, fictional shorts, features, animation and other genres are also screened. This year the programmer, John Katz, selected works which included many independent features from around the world, in addition to documentaries and other kinds of films.

I have attended Flaherty Film Seminars for a number of years both as a filmmaker and as an individual interested in filmmaking. I have found them instructive in a number of ways. First, they provide an opportunity to see films that I have missed or films that haven't been screened in this country. This opportunity to see films outside of festivals which are not widely distributed is important for my growth as a filmmaker. Second, I find the interchange with filmmakers and educators helpful in shaping my own views about production and aesthetics. Time can be spent with filmmakers who live in other parts of the country or world. This does not happen as easily at other film festivals.

Of course, the most interesting moments take place during the informal parts of the seminar: before meals, during meals and late at night. Finally, I get a great deal of information which is most useful. The speakers deal with the production and distribution process, generally in a very open way. All discussions after the films in the "seminar room" are taped, but since participants are not permitted to quote or tape discussions they are much more open than most public discussions of films I have attended. The cost of the seminar is high, unless you are an invited guest or receive a scholarship. This year the fee was $430, which covered all expenses for the 7 nights, 21 meals and 6½ days of screenings.

The seminar is not a film market, or a beauty show or a publicity-seeking event. It has been going on for years with little more than word-of-mouth advertising. If you would like more information write: International Film Seminars, Inc., 1860 Broadway, Room 1108, NY NY 10023 and ask to be put on the mailing list. I feel that it is important for independent filmmakers to take a week off every year or so and attend.

Book Review

MOTION PICTURE DISTRIBUTION: AN ACCOUNTANT'S PERSPECTIVE by David J. Leedy, C.P.A.

Self-distributed by Leedy, $6.95 (Paperback, postpaid) PO Box 27845, Los Angeles CA 90027

After receiving a number of direct mail pieces on this publication and seeing a few ads in the Los Angeles trade papers, I wondered how a 70-page booklet subtitled **The Financial Story Behind Phenomenal Picture** could be useful. After firing off a letter requesting a review copy (that went unanswered), I sent in my $6.95 like everyone else.

As a result, this book has joined the ever-growing list of required reading for my harried students at USC Leedy worked for a number of the major studios as an accountant, and this text provides a clear and fairly complete guide to feature film accounting practices. It is not always simple to follow, but Leedy gives very concise examples, which with a handy pad of paper and pencil nearby can be followed by readers who've had some experience balancing a checkbook.

Leedy begins with a discussion of "gross revenue" showing how a distributor, depending upon contract wording for profit participants, can come up with varying sums to represent "gross revenue". This is part of the reason for much of the bad press some of the studios have received over the past few years concerning their accounting practices. It is clear that the problem is not with the studios being dishonest, but rather that filmmakers' advisors are the ones to blame. These "experts" accept the definitions offered by the business affairs people at the studios.

As in all film and video deals, there are no standard contracts. Lawyers, agents and others who are not knowledgeable about the terms or business practices of distributors advise their clients to accept contract terms that later seem unfair. The studio distributor takes a bum rap for driving a good bargain. Many of the points Leedy raises can be used for analyzing non-theatrical or other film deals. For example, few non-theatrical distributors pay royalties on accrued sales, few contracts deal with allocation of discounts given to buyers of copies, and few contracts deal with the allocation of income from sub-distribution.

Leedy's second chapter deals with distribution. In a few pages he provides a wealth of information on the structure of traditional theatrical distributors/studios. He goes over distribution fees studios charge and spends time dealing with the rentals charged theatres. In the third section he deals with distributor expenses for advertising and publicity. He goes over many of the steps involved in mounting a successful feature film advertising campaign from trade advertising to four-wall advertising. He discusses of publicity and promotion that would be helpful to independent filmmakers with smaller films. Leedy deals with production accounting, participations (with studios, talent, etc.), financing and interest costs and deferments.

In his conclusion, Leedy points out that, "The distributor is not out to screw the participant. In fact, the distributor would like the opportunity to distribute the producer's (or talent's) next motion picture." David J. Leedy speaks with some experience. He was employed by MCA as the Controller of Universal Pictures from May 1975 through April 1979. Prior to forming his own accounting firm, he was Director of Administration for Advertising and Publicity of MCA-Universal. The book is clearly worth the price and should be placed (after reading) on your film book reverence shelf.

cpb PROGRAM FUND

"CRISIS TO CRISIS": INVITATION FOR PROPOSALS

The Program Fund of the Corporation for Public Broadcasting invites public broadcasting stations and independent producers to submit proposals for major programs on controversial issues of critical importance to the American public. The Program Fund has initially allocated $1,500,000 for this solicitation as a start toward a regular monthly series of public broadcasts. To assure that this series is responsive to new critical issues, proposals are invited on a continuing basis beginning September 1, to be reviewed for funding quarterly. This is an attempt to develop new forms for exploring vital issues: drama, live coverage of an event or animation will be encouraged, as well as documentary. The Program Fund is looking for proposals that will tough the nerve and stimulate the mind.

Subject matter can range from aspects of the role of women in today's society to the energy crisis; from the threat to individual privacy to the formation of foreign policy. Whatever the structure, each program should bring to light important new information about a matter of vital concern to the public. That information should be interpreted to give viewers an understanding of what it means to them. It should lead to a soundly reasoned conclusion which triggers spirited debate. The program should give a touch, painstakingly researched, hard-edged, fair-minded report in an attempt to explore realities that citizens, although they may disagree with the conclusions, cannot ignore.

Strong, responsible investigative reporting will be welcomed where the producer can document and substantiate his or her findings in a way that satisfies the highest standards of journalism and meets any test of journalistic ethics. Selected programs will be packaged under the administration of an executive coordinator. This is an invitation for proposals that will excite the viewer to think and care about the issues, and to want to pursue them further. With the world lurching from crisis to crisis, an informed public is the only protection for democratic institutions.

PROJECT GUIDELINES

Eligibility: All public television stations and independent producers are eligible to submit proposals for *single* programs to be included in the series.

Length: Each program must be at least 60 minutes in length, but no longer than 90 minutes.

Development Phase: A project may be submitted as a production idea, a work in progress or a completed program. Programs that have been broadcast are ineligible.

Note: Those who have completed works or works in progress should be prepared to send samples of work on request. DO NOT SEND VIDEOCASSETTES OR FILM WITH PROPOSAL.

Completion: All productions must have a projected completion date no later than six months after the submission deadline.

SUBMISSION GUIDELINES

Deadlines: New proposals for this series will be accepted on a continuing basis for each of four rounds per year. To be included in a particular round, a proposal must be received at CPB by close of business (5:30 pm) on the date appropriate for that round. Round 1 — Fri., Nov. 14, 1980; Round 2 — Fri., Feb. 13, 1981; Round 3 — Fri., May 15, 1981; Round 4 — Fri., Aug. 14, 1981.

Review Process: Program Fund staff will check all proposals for completeness prior to the panel review and evaluation that will follow each round of submissions. Deliberations of the panels will be confidential; names of the panelists will not be released until after the final selections have been announced.

Selection Announcements: Proposals selected to receive CPB funds will be announced after each round as follows: Round 1 — Dec. 19, 1980; Round 2 — March 13, 1981; Round 3 — June 12, 1981; Round 4 — Sept. 11, 1981.

Contact: For further information on submission guidelines, CPB requisites, contract provisions, sample budget summary forms and basic information sheet, contact Eloise Payne at:

Crisis to Crisis
Program Fund
Corporation for Public Broadcasting
1111 16th St., NW
Washington, DC
(202) 293-6160

THE NEW POLITICS

BY Alison Dundes

On January 1, 1980, public television gave birth to a new organization, the Association for Public Broadcasting (APB). APB was established to represent the interests of public TV stations before Congress and relevant regulatory bodies, and to influence public opinion. In a time when public TV's agenda seems more and more divergent from the public's, this new lobbying group merits close scrutiny.

APB represents a return to the idea of an "independent" lobbying organization for public TV broadcasters, removing this task from the immediate purview of PBS.... In 1978, PBS underwent extensive change when a public TV planning study recommended that PBS relegate its representational duties to a new autonomous organization.

There are differing interpretations of why the PBS membership chose to establish this separate organization to serve as a new "center for public TV planning and representation." Some in public broadcasting have cited policy conflicts within PBS, while others have described stations' widespread dissatisfaction with what they consider PBS' ineffective, feeble lobbying efforts. Some observers, especially independent producers, believe the change was made to prevent a repeat in upcoming Congressional hearings of the successes enjoyed by citizen group and independent producer lobbyists which led to the 1978 Public Telecommunications Financing Act. In any event, the issue of representation came to a head at the annual PBS meeting in Los Angeles in June, 1979, where the stations unanimously decided it was too "distracting" and perhaps even a "conflict of interest" for PBS to perform both programming and representational functions.

Michael Hobbes, Vice President of PBS and until recently acting secretary of APB, says that public TV stations found PBS' work in programming and representation an "uncomfortable marriage of responsibilities." Hobbes feels that one factor contributing to APB's spin-off was "nagging nervousness" that the program decision-making process was too vulnerable politically if PBS handled both functions....

APB's Tasks

APB is an independent non-profit organization whose membership is almost identical to that of PBS. Serving 148 public television licensees is a full-time staff consisting of David Carley (President), Peter Fannon (Acting Director), Gerard Schenkkan (Assistant Director), and Yvonne Hauser and Luisa Miller. For fiscal years 1980 and 1981, PBS has guaranteed APB an annual budget of $500,000 out of dues collected from member stations.

APB has relieved PBS of representation, research and planning, allowing PBS to focus full attention on programming-related matters. APB will undertake research projects to analyze licensee characteristics, financing, social, economic, and demographic trends which will affect the public TV industry. Further, it will monitor data relating to facilities, programming, and industry employment to assist individual stations and national public TV organizations on long-term planning.

PBS and APB still face an organizational problem in defining their jurisdictions, however. Concerning "the debate about the dividing line," PBS' Hobbes commented "there are as many views as there are speakers."

A Prime Concern

Predictably, adequacy of financing remains one of the most troublesome issues for public TV, and rests high on APB's agenda. APB Board Member Dr. Margaret Chisholm stressed that APB's main and ongoing concern will be to secure sufficient funds for public TV. As part of this effort, APB President Carley is interested in freeing public TV to "explore" new technologies such as direct satellite to home broadcasts, subscription TV and cable, endeavors which could make public TV significantly less dependent on federal funding.

At the same time, APB intends to assure there are "no strings," such as legal requirements for Community Advisory Boards and open financial records, attached to federal funds stations receive. *APB also adamantly opposes government allocations for specific purposes (e.g., financing earmarked by the Public Telecommunications Financing Act for independent producers*). APB Chairman of the Board Homer Babbidge elaborates: "We firmly believe in the concept of localism and are dedicated to a system where the decision-making power exists at the local level." APB's concept of localism takes as its premise public TV stations' independence from federal regulations.

Not surprisingly, independents oppose such autonomy for public stations. John Rice of the Association of Independent Video and Filmmakers (AIVF) describes the stations' priorities as a political "totem pole" with the independents in the lowest position. Rice believes that if APB triumphs on this issue, it is "as good as the death knell for independents."

Consensus

Because of the novelty of APB, it is not yet clear how the organization will develop the specifics for its agenda. While there is ready agreement with Hartford Gunn's statement that "the industry needs a voice to express itself collectively," APB is uncertain how to determine what that voice should say. APB's Schenkkan admits it will be "tough" to find a consensus representing the diverse interests of the many PBS affiliates, and he adds that "there are no procedures specific and regular which have been laid out for consensus building...."

If APB faces difficulties in its expressed goal to serve the interests of public TV stations, it faces even greater challenges in meeting its implied goal of serving the public. APB has a fairly clear slate on the issues so far, so it is difficult to assess just what impact the new group is likely to have on the public interest. But the general themes of APB's mandate are evident: whether seeking more funds for public TV stations (which could mean less money for independent producers), or reduced federal regulations (which could mean less effective minority hiring practices and reduced responsiveness to the viewing public), APB represents the intention of public broadcasters to play political hardball. Thus, APB should be watched carefully for its performance on two fronts: the way it represents the interests of its broad and diverse station membership, and the direction in which it attempts to move legislative and regulatory policy toward public television.

—Ed. Excerpted from the July 28, 1980 issue of Access. *This useful newsletter, published every two weeks by the National Citizens Committee for Broadcasting, keeps advocacy groups informed on current rulemaking and important media events.*



HILARY HARRIS

PROFILE: *Hilary Harris* INTERVIEWED

by Maeve Druesne

(The following interview took place on April 30, 1980.)

MD: *I'd like some biographical information: how did you get into filmmaking?*

HH: It all started when I was about thirteen. I was out in Hollywood, of all places...and I saw the films of John and James Whitney. They were abstract films. I didn't want to be a filmmaker at that point, I just used to talk about the films and think about them. I realized that they were very important in the history of the development of aesthetics of film — a milestone...They're brothers and they work together. They're still making films, James on and off and John pretty continuously.

I was in Hollywood High School, and I still wanted to be an engineer, build bridges. But Columbia College was a big letdown. I realized that I was more interested in aesthetics, in art, so I decided to make films.

I quit college after a year. Actually, I went a second year — just to take some interesting courses with Susanne Langer, who was teaching Philosophy of Art. She made me realize the importance of art for society and culture; it's part of our whole basic knowledge system.

Then I quit and made my first film, which was LONGHORNS, although I didn't finish it — I shot it and got most of the editing done. I then worked as an apprentice with Mary Ellen Butte, who had a small production company in New York. I got a lot of experience that way, working with 35 and 16 — we were shooting commercials and I was also helping her with her experimental films.

MD: *With your own filmmaking you started doing abstract films?*

HH: Yeah. It's still a passion of mine. It's now at the point where I've been able to do some research. At the moment I'm developing a synthesizer...the basic purpose is to create abstract films. Because I think there's a tremendous language, a potential here for communication, using the kinetic imagery as immediate emotional impact — as immediate as music. Non-literal — a direct message.

MD: *I wanted to know how you got interested in the whole concept/philosophy of Holism.*

HH: Well, it's an instinct from a long time back: when I was a teenager visiting New York, I was thrown into this problem of what the city is. The city has been the focal point for trying to understand the environment for me. I found the city very stimulating, very exciting, also very overwhelming, and sometimes very depressing. It was like a giant problem: how to cope with it, how to understand it.

In my early twenties, I got this vision of feeling related to the whole city. I came out of the Museum of Modern Art — and I don't know what show I'd seen — feeling good, and I suddenly got involved in this game with some kids outside. They were chasing a ball and they went through my legs and all of

a sudden, I felt connected to the whole city. I just felt this rush — whoosh — I felt like my arms were covering the whole thing, like it was part of me and I was part of it — a great sense of love, of ecstasy for the whole city. That's the springboard for all this work on the city, which I'm sure you're going to ask me about anyway, but you asked me about Holism....

In the city we have this whole culture which is tremendously specialized, categorized, broken down into all these linear components, which are very hard to grasp, and see the relationships. As you walk down a city street, you realize you're passing a shoemaker, a diamond-cutter, an insurance salesman, a pimp, a business executive — they're all right there, next to you. It's overwhelming; you can't really appreciate that all these lives are all connected in some incredible web.

Somehow to feel at *home* in the city: that's the basis for all this work.We need to realize that it's *us*. It's a reflection of us. The city is something that we're creating, and therefore ultimately responsible for. But it's very easy to feel alienated, to feel like it's everybody else's business — that the system is wrong, that something is all screwed up, and it is in part. But part of that screw-up is that we don't feel we're causing it to happen. We have this separation, this alienation.

So all of that is an introduction to saying that about four years ago I began to hear people talking about Holism, and I read an article in the **New York Tim**es about this group at Stanford, in California. They were saying the future development of man was going to require a holistic approach, that we are so scattered and fractured as a culture, there's such a lack of cohesion and it's a reflection of our relationship to our environment, to our cities. I realized that this is my prime concern; in other words, the philosophy behind all of this work on the city has been to try to make it whole, to try to grasp and make the city a single thing, as an experience for a person to relate to.

MD: *That's a pretty big challenge.*

HH: It's a very big challenge. This work on New York is a major life's work, really.

MD: *In the interview you did with the* **Independent** *(July, 1976), you mentioned that some people watching ORGANISM feel overwhelmed by it. That struck me as very interesting because I had a completely different reaction, almost the opposite. The city is overwhelming, but a lot of times I find that while I'm walking around I think about the film. So in my case I guess it's done what you wanted.*

HH: Yeah, right.

MD: *Did you finish CITY PROCESS?*

HH: No, I haven't been able to come up with the next sequel from ORGANISM. I worked on the film, but I couldn't get it to the point where it was really working right. It's a very difficult one, CITY PROCESS, the hard-core documentary aspect. It has to be really alive and very exciting. It shows the most mundane, obvious things about our social metabolism and how things get made and done and yet it has to transform it into a wondrous experience. In other words, when we look at an ant-hill and we start studying how the ants get together and do all these complex things, we get amazed by it. We don't get amazed by our own incredible metabolism and social structure, and this is what we need to do.

MD: *So you just sort of shelved that temporarily?*

HH: Yeah, although I'm still thinking about it. I have new ideas and I'll be getting back to editing it.

MD: *I'd also like to know about THE NUER. How did that come about?*

HH: Bob Gardner, a friend and anthropological filmmaker out of Harvard, and the head of the Harvard film school, had a big grant over in Ethiopia and asked me if I wanted to do a film there. I did it for expenses and half ownership of the film.

MD: *That was through the Peabody Museum?*

HH: Yeah. They're the organization that sponsored it.

MD: *I was very interested in what you said about when you came back from Africa, that you had this feeling of peace. Do you think that that sort of feeling is impossible in the way we live?*

HH: Oh, no. I don't think it's impossible. But you practically have to be a saint.

MD: *Meditate 8 hours a day.*

HH: Yeah, right. But I think it has to be possible. We have to get to a point where we can relate to the environment and therefore to each other and get to that kind of peace.

We have to learn how to use our new tools. The technological revolution and the arts have been a little bit behind. Our use of film and video is still very primitive.

MD: *The people there obviously have no apprehension about being filmed or photographed. I find that interesting because a lot of times you hear about these "primitive" people who don't like to be photographed.*

HH: There was some of that, actually. Of course, they didn't have much sense of what photographs were, except in terms of still photography. They'd never seen a movie. They have this notion that if you take a picture of them...

MD: *You steal their soul?*

HH: Something like that.

MD: *In reference to what you were saying in that article about Africa, you mentioned that you had been in New Mexico with the Navajo Indians. Were you working on a film?*

HH: There was another fellow I worked for in those days, named Walter Lewison, and he was doing a film project there with a sandpainter medicine man. I just happened to be passing through there at the time that he was doing this, so I hooked up with him and we spent several days chasing around the reservation, got flushed out by a flash-flood, went a different route, more or less got lost, and ran into a squaw dance. All of these dances are healing dances, but this particular one is also quite social and young couples get together.

We were coming along over the mesa in the evening, just at dusk, and here was this huge bonfire and two or three hundred Indians around it dancing. That was just an incredible sight to run into unexpectedly. To listen to it and sense their relationship to the whole environment and their sense of peace, their sense of solidity; I realized that they had a kind of strength, connectedness that we just didn't know much about. We're very impoverished in that sense.

MD: *What are you working on currently?*

HH: What I'm doing now is taking a break from the city work. I've got the job with the New York State University system to do a videotape of the biochemical processes. I'm using people from the dance department and some professional dancers plus my synthesizer, which is to make abstract films, and using it to generate models of molecules and talk about certain biochemical things. So it's a wonderful way for me to do an interesting film and at the same time develop my own synthesizer to do abstract films.

HH: It all started with a biochemist. He wanted to do some educational films that were more enlightened than the usual ones, to describe biochemical processes. He had seen something done with dance and it wasn't very good. He somehow convinced the New York State University system that there should be a film like this done, using the dance department and a good filmmaker, like me, to put it together. But it's an arts project and I wound up turning it into a more philosophical thing. There's no point in having art do a literal explanation of things. I think that art should stand on its own two feet as a parallel to science. In other words, this choreographer has choreographed a piece inspired by the Krebs Cycle, which is part of the biological process. Some of it is literal: certain molecules do certain things at certain times in the dance.

MD: *How long is this going to be?*

HH: It's a half-hour videotape. So it can't go into too much depth. It's a broad view of biological energy, really.

The synthesizer is going to permit you to create movement on the video tube, or more accurately, the oscilloscope tube, which does not have the horizontal scan lines. It draws forms on the tube, so it's actually got more resolution than video does, and you can film off the tube. You're creating forms, rather complex, very specific, controllable forms, and giving them expressive motion.

MD: *And you built all this yourself?*

HH: Yeah. I'm learning more and more about electronics. I never had formal training in it.

MD: *Who else is involved in your Foundation?*

HH: Anybody who is sympathetic with Holism, I suppose, and has a good project, can be related to the Foundation. Almost everything relates to Holism.



ORGANISM a film by HILARY HARRIS

Tomorrow Is Another Day

NEW VISTAS FOR INDEPENDENTS

by Alan Mitosky

The National Cable Television Association convention held last May in Dallas foreshadows a momentous shift in programming and entertainment for the '80s. The dimensions of this phenomenon go far beyond the proliferation of new products and services for video or the opening of major new markets for programming and advertising sales.

What the Dallas experience made undeniably clear to the 9000 delegates, representing every segment of the home video industry, is that we are in the storm center of a technological revolution that over the next decade will dramatically change the very character of society. The focus of this electronic revolution is the transmission of image, sound and characters to the home video screen. Its wellspring is a new technology capable of bringing every conceivable form of programming, information and telecommunication service into the homes of America.

Of course the "New Technology" originates only partly from current video developments. Much of it derives from military and space-age innovations of the last 20 years — still more from the commercial application of semi-conductors, microprocessors and other computer-related technology. Communication innovations like fiber and laser optics, microwave and satellite transmission also make vital contributions to the new technology.

Major delivery systems of the new technology include basic cable, two-way cable, Multi-point Distribution via Microwave (MDS), UHF over-the-air subscription television (STV), satellite transmission and video cassette recorders (VCRs), with videodiscs scheduled to be introduced to the consumer market in the first quarter of 1981 and Direct Broadcast Satellite (DBS) being forecast for perhaps as early as the mid-80s.

No one can fully grasp the eventual impact on all of us of the billions of dollars now being invested by the multinational communications titans. But even a cursory survey of past and emerging commercial commitments points to a technological marketing effort of unprecedented impact. The dramatis personae who are the lead players in the media revolution reads like the Social Register of international commerce.

But how does the current boom in home video differ from the bullish enthusiasm for cable in the 50's and 60's? Why are these industry giants redirecting so much of their corporate capital and resources to what have traditionally been such high-risk markets? For despite the billions of dollars already invested, as much as another $10 billion will probably be required to wire some 44 million more TV homes for cable over the next ten years.

Without trying to resolve this chicken and egg dilemma, we can see that several important factors quantitatively and qualitatively distinguish present industry activity from past experience. One example is the accelerating trend begun in the mid-70's to deregulate cable, in which a series of industry victories has eliminated earlier FCC restrictions on cable operations and programming to the point where free market forces now basically dictate the form and shape of cable growth. Another is the application of new and reapplied technology to cable, especially in satellite hardware, on a cost-efficient basis. Then there are the technical breakthroughs in VCRs and videodisc hardware in the "instant network" capability, pioneered by HBO and Scientific-Atlanta in 1975, proving that a satellite signal could tie together independent cable systems into a national marketing base with volume increases in subscriber revenue and commensurate decreases in per-viewer programming costs.

By the mid-80's, cable will achieve a possible 30% penetration of all TV homes, with a projected potential from advertising revenues alone of nearly $3 billion. The sum of these forces is well expressed by Harold Vogel of Merrill, Lynch, Pierce, Fenner & Smith, Inc. quoted in the Carnegie Corporation PACE Report:

> "By 1985 there will be 12 million videocassette households, 14 million videodisc households split about evenly between the MCA-optional and RCA capacitance systems, at least 30 percent television household penetration of cable (or about 25 million) and 25 STV systems generating over $1 billion annually from about 3 million households. The videodisc market including commercial, industrial and home players and discs could then easily exceed $3 billion annually, with the videocassettes market over half the size of the videodisc market. Given another 15 years in aggregate, I believe the new industries will be larger than the broadcasting industry."

In other words, the media revolution will happen not because some utopian cultural resurgence has suddenly swept across the land, but because the business world believes there is money — a great deal of money — to be made from it.

The unfolding Media Revolution is creating unique challenges and opportunities for independent film and video artists — unique because much of the technology is new; because new configurations of audiences will be formed; because evolving delivery systems will identify additional audiences; and most significantly, because for the first time the needs and interests of the commercial sector and those of independent producers are becoming more congruent. As new cable systems of 36 to 125 channels come on line, the demand and competition for programming will reach dimensions unprecedented even by the voracious appetite of present-day commercial broadcasting.

Aside from the quantitative scale of programming demands, the new technology marks a dynamic shift in emphasis from established broadcast practices. Commercial broadcasting has always been chiefly structured as a medium for the sale of sponsored products to mass markets and of air-time to advertisers. Programming within commercial broadcasting is therefore conceived to reach the greatest number of people to produce the largest volume of sales — and consequently, to raise the costs to advertisers of the finite number of available broadcasting hours.

In contrast, the New Technology by definition introduces a new era of viewer-controlled marketing. Whether distribution be via cable, STV, MDS, DBS or cassette/disc, the program *is* the product. Success in the competition for subscribers between network suppliers like HBO, Showtime and Warner-Amex, or Super Stations like Atlanta's WTBS, will depend in

part on the ability to offer programming — as opposed to products — to cable, MDS and STV systems that *individual* consumers are willing to pay for.

Programming by the new media does *not* mean the end of mass market broadcasting via free TV or of mass market sales of popular movies on pay-TV and cassette/discs. But pay-TV's and home video's success will also depend on the new concept of "narrowcasting" — identifying discrete audiences with specific programming interests and tastes. The opportunity offered to independents by narrowcasting boggles the imagination, for the kind of film and video work to which independents are strongly committed could finally achieve a viable economic base. As more homes are passed by cable, as the networking process continues its growth, and as the advent of DBS looms ever closer on the horizon, markets of 50,000 to 500,000 subscribers will become increasingly profitable.

And as specialized audiences are identified and reached by cable and pay-TV, programming areas traditionally blocked by mass marketing techniques will now offer far greater incentive to both program distributors and producers. Are there a half-million people nationwide interested in quality political films and social documentaries? Or 50,000 fans of the art of film animation? Or a million dedicated conservationists who would subscribe to a creatively produced program on the environment? No one knows for sure, but as the marketing campaigns of the '80s unfold, as new sales and promotion techniques are tested, a new demograhic will emerge based on age, education, ethnic needs, social and economic strata and regional interests.

The emphasis on **programming as product**, on **consumer-controlled viewing**, the development of "**narrowcasting**" markets and the fiercely **competitive acquisition** and production of software are all new and positive elements working in favor of more freedom, exposure, recognition and financial return for independents. But the insatiable appetite for programming created by the New Technology — leading to a natural alliance of independents and programmers from the commercial sector — does not mean that all ahead is smooth sailing. For independents to take full advantage of the targeted audiences that the New Technology will create, some old habits and attitudes born of yesterday's needs will have to change.

In order to deal effectively in the new marketplace to secure adequate financial return, programming control and proper promotion, independents should adopt four basic principles: 1) pooling of product; 2) control of product flow; 3) an orderly market progression; 4) professional sales management. Together, these four concepts offer independents a sales approach that could successfully mesh with the operations of commercial program suppliers, while giving producers an important measure of control. A brief look at each of these principles shows why they are necessary and how they are mutually supportive.

The **pooling of product** is partly a question of sheer numbers. Obviously, independents who collectively control 1,000 saleable titles will have more leverage than any single film or video artist could hope to achieve. And the collectivization of product also generates other primary benefits for independents: (1) greater flexibility and variety in assembling larger numbers of quality program packages; (2) the ability to deliver a guaranteed number of programming hours; (3) greater control over content and format; and (4) the potential for attracting new production investment.

The value of film/video art, like anything else that is sold, depends partly on its scarcity. **Control of product flow**, a natural extension of product pooling, gives independents the benefit of retaining some degree of mastery over how much of their work will reach media outlets at any given time. While this may seem an anomaly to independents (who in the past have not been able to get *enough* of their work before a viewing public), control of product flow is one way to fortify optimum sales terms and playing conditions.

There are so many variables in product and marketing conditions that it would be foolhardy to try to formulate any "typical" release pattern — especially as applied to the diversity of independent work versus, for instance, a major studio film. But the principle of an **orderly market progression** for independents in the emerging media is important to protect and enhance the commercial value of independent productions. No experienced producer in today's market would, given a choice, release his feature to syndication before network TV; or to network TV before pay-TV; or to pay TV before theatrical run. However future marketing sequences may evolve (and there are many conflicting "guesstimates" surfacing at present), an overall strategy to maximize the commercial life of independent work is a key component for success in new technology markets.

Most independent film and video artists would be appalled at the suggestion that their concept for a production be executed by someone whose professional training was not in filmmaking or video. Such an idea would be rightfully seen not only as an insult to their personal vision and craft, but also as ludicrously inappropriate. As independents organize to enter the New Technology markets, their sales goals and needs will best be met by experienced professionals, rather than by filmmakers or arts administrators. **Professional sales managers**, knowledgeable in marketing and trained to represent their employers, the independents, are essential to a successful sales program.

Whether independents choose to create new organizations, adapt existing ones or turn to the commercial sector for representation, the four principles of product pooling, product flow control, marketing progression and professional sales management form a framework for better programming, greater audience reach, increased financial returns and enhanced control over how, where and when independent work will be used.

A fairer share for independents of Public Broadcasting production funds, minority representation in programming and peer panel review are some of the issues to which media advocates such as the Association of Independent Video and Filmmakers in New York have been committed. Although this important work should surely be continued, the New Technology introduces a whole new set of paramount concerns to both independents and the general public. Some of the difficult and controversial issues calling for close public scrutiny are:

- Preserving the common carrier status of key delivery systems
- Developing community standards for cable franchising
- Preserving the principle of uninterrupted programming in pay-TV
- Studying the role and effects of advertising in cable and pay-TV
- Monitoring and setting regulatory guidelines for the merger and acquisition of transmission and broadcasting capabilities by "Supercorps"
- Evaluating the degree and kind of government regulation that may be required for the public's welfare and protection

NEW VISTAS

- Setting standards for and monitoring copyright accountability
- Establishing statutory safeguards and enforcing mechanisms for the protection of I and IV Amendment rights

How all these issues are eventually resolved will materially affect the direction, quality, and content of future programming. But the overriding public policy question emerging over the next decade will be the se**paration of transmission control from programming control**.Vigilant advocacy efforts by independents and other public interest groups will be called for to protect freedom of viewer choice and to work for measures that guarantee the broadest diversity and independence in programming.

In the video world of tomorrow, both economic and political power will surely gravitate to the volatile, dynamic and growth-oriented telecommunications giants — as it did to the railroads, utilities and manufacturing industries of the last century. Insuring open communications in our society will depend on how that power is channeled and on what safeguards can be established for the public welfare.

By 1980, cable and the allied technologies of MDS, STV and DBS linked with computer-controlled transmission of information and services will be perhaps *the* dominant, characterizing force in society. With the advent over the next decade of interactive services, such as electronic funds transfer (EFT), electronic mail, viewdata and teletext, new social patterns will begin to emerge for managing our commercial enterprises and our personal business affairs. No matter how we finally evolve as a society in the era of the New Technology, the outlines of some general themes — like the accelerating shift of investment capital from established outlets to new media applications — are already clear.

Another trend of consequence to independents is the blurring of lines between programming, entertainment and information. For example, most of us agree that Ma Bell's hourly weather update is an information service, but what of Sportsline, or Dial-A-Prayer, or Dial-A-Joke — and now Horoscopes-By-Phone? Is the world's biggest common carrier now originating programming, and if so, does it permit access to its system by competitive programmers? And what will happen when and if the incomparable cable and switching facilities of AT&T are allowed to convert to video signal? In the long view, this is not so much a question of anti-trust legislation as a matter of the vast impact upon us of a new social phenomenon — the potentially pervasive control of information by massive computer capability linked with the equally massive video transmission capability.

The ultimate significance of the media revolution takes us far beyond the introduction of new programming, new services and new communications modes. It introduces a major cycle in human affairs as revolutionary in scale mankind's future, scale, in terms of its effects upon humankind's as the transition from hunter-gatherer tribes into agricultural communities and their later evolution into industrial societies.

As the new era unfolds, the litmus test of its character will be found not in the astounding technology of the media revolution, but in the degree of its humanism, the responsiveness of its political and financial institutions and the strength of its cultural and moral values. Independents, with their personal vision, creativity and media skills are uniquely equipped to play a positive role in the challenging evolution of the Information Age.

MEDIA AWARENESS

The SPC

The 9th Station Program Cooperative is beginning amidst much controversy. The annual PBS Program Fair, which allows stations (and independents) to make series offerings to public T.V. stations, has recently been under reform consideration. In the past, independents have had little luck in competing effectively in the market that brings us *Washington Week in Review*, *Bill Buckley's Firing Line* and other mainstream programming for PTV. This year the new PBS program use policy makes it even more difficult for independents to partake. At any rate, here's the timetable.

Oct. 8 — proposal postmark deadline; Oct. 17 — catalog and preference ballot mailed; Nov. 14 — preference ballot deadline; Nov. 21 — preference results announced (first cut); Dec. 23 — sampler segments of new proposals delivered to PBS; Jan. 4-8 — Program Fair; Jan. 12-14 — closed circuit feed of samplers; Jan. 29 — selection rounds begin; Mar. 31 — market completed and closed.

For more information on SPC submission procedures, call John Lorenz, SPC Coordinator, at PBS in Washington, (202) 488-5000. For more information on independents and the SPC, call John Rice at AIVF.

DORIS CHASE

WRITES ABOUT HER WORK IN FILM AND VIDEO

This September, Doris Chase presented a new production with dancer/choreographer Gay De Langhe, on the television series, "Other Visions, Other Voices." The program was the only dance work in this series, which was organized and presented by the Global Village Television Center to show challenging independent productions to a larger audience.

I am a visual artist by profession and the films I make all evolve from my obsession with the arts. A painter for many years, I gradually moved into sculpture and then to theater and film. Abstraction of color, space, time, and delineations of line and mass have been the focus of my work. The private visions of painting are always with me; they influence the approach to all my work.

Using the aesthetics of painting I isolate the subject and compose within a given space. This space, though considered negative, is of equal importance to the positive image. The interplay between subject and theme and rhythmic variations as structure are combined with music to create an aura of the spontanteous.

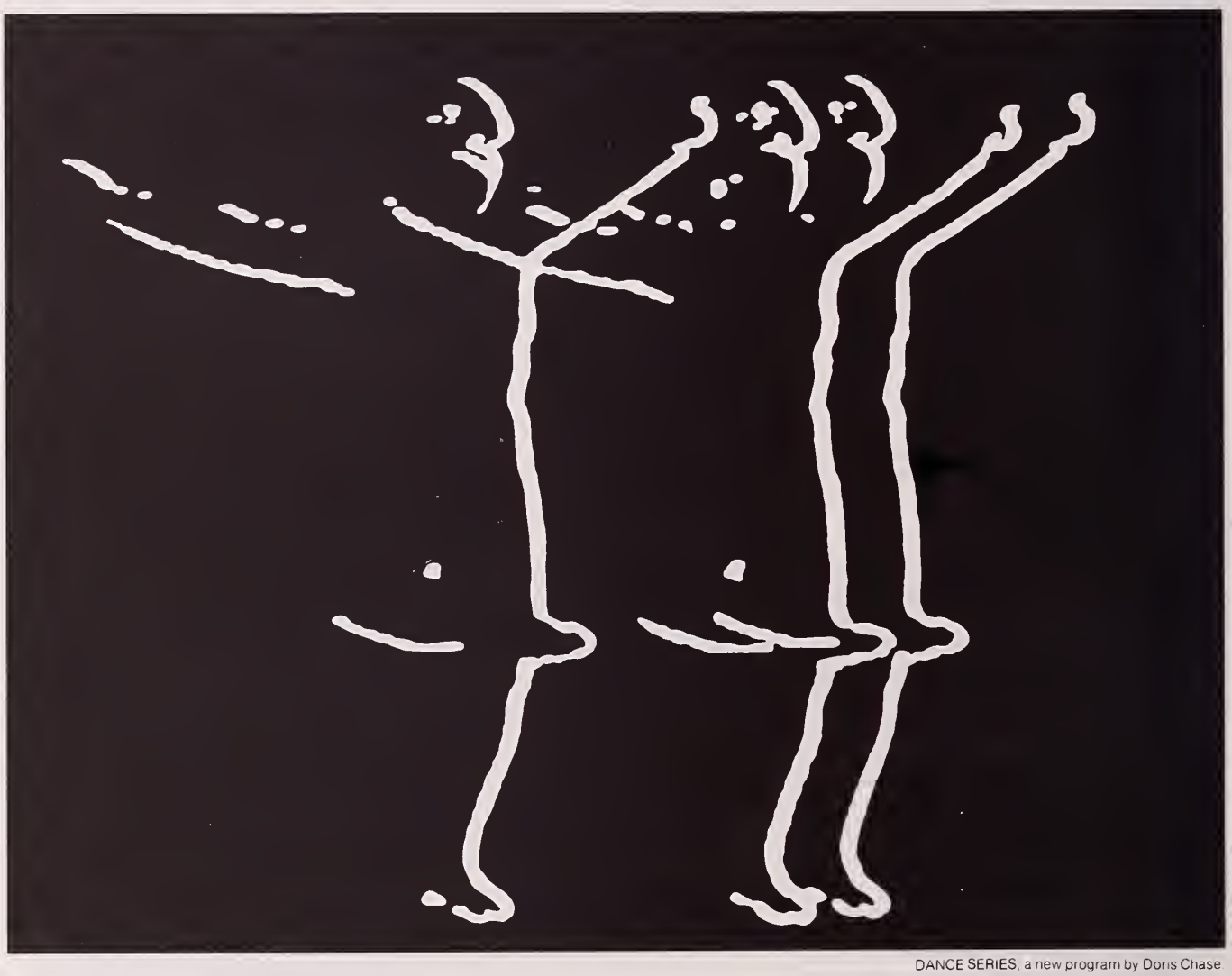
My films are an extension of the creative process involved in kinetic sculpture and allow me to fulfill myself as an architect of movement. In this way logic and reason interact with an instinctive visual aesthetic to combine concrete ideas and direct response to rhythms.

In the total kinetic visual environment of film the perception of movement becomes inseparable from the perception of form and light and in this environment I organize and control all elements — calculating the structure from beginning to end. My medium is energy expressed in light and movement.



DANCE SERIES by Doris Chase with dancer/choreographer Gay De Langhe

DORIS CHASE



DANCE SERIES, a new program by Doris Chase

My films seek a spontaneous balance but are intellectually arranged. There is a surface simplicity governed by a deep poetic awareness.

There are vast amounts of energy stored in the images I create. I want the viewer to relate to these reserves allowing the movement of light to reverberate. It is sometimes this extended tension and unleashing of energy that overstimulates and exhausts my audiences. The images operate freely — within their orbits and distortion works on many levels. (The ideal viewpoint is the actual physical sensation and its kinesthetic relation). I prefer to create a visual and mental tension rather than contemplative reverberations, and I treasure the audience's delight as well as their serious appreciation.

My film images are juxtaposed and repeated, reiterating themes and obsessions. Basically a romantic, I'm fascinated by visions and dreams and try to present them in a formal setting. I offer an aesthetic experience which encompasses an intense, dynamic energy and the universal quality of mystery.

The films are records of particular movement patterns which I attempt to articulate. I draw from a myriad of diverse sources to illuminate the intricate communications between energy fields; I am not a formalist nor do my films tend toward structuralism. I prefer to use the nature and parameters of film and tape by dealing with the various technical manipulations possible in the labs and television studios to extend some of their possibilities.

The Column

BY JUDY RAY

HAVE YOU EVER SEEN A BRAIN STORM? This year we would like to present more screenings and symposia centered around issues of interest to video and filmmakers. Last year, **Richard Benner** (OUTRAGEOUS) and **Frank Vitale** (MONTREAL MAIN) spoke about American filmmakers working in Canada. **Josh Hanig** and **David Davis** (SONG OF THE CANARY) reported on their struggles with PBS, and comedian **Mitchell Kriegman** spoke about his methods of "eccentric distribution" for video art. If you have any ideas for future programs, we would like to hear from you. Drop us a note or call: **Leslie Tonkonow** (212) 473-3400.

PLANS FOR A.I.D. LAID: During last May's American Film Festival in NYC, Mitch Block, Debra Franco and Laura Shuster organized a meeting with other distributors and independent filmmakers in an effort to organize a support group for small distributors. What grew out of that meeting was **The Association of Independent Distributors**, now being formed. Ideas discussed included sharing mailings, mailing lists and other info, as well as exhibit space at festivals and conferences. A questionaire is being circulated to determine how much interest there is for such an organization. For further information contact: Ben Achtenberg, Plainsong Productions, 47 Halifax St., Jamaica Plain, MA 02130.

TALLY HO: Results of elections for **The National Alliance Of Media Arts Centers** first Board of Directors are finally in. Elections were held on a regional basis with representatives nominated by member organizations. The NAMAC Board will be composed of **Susan Woll** from Boston, **Larry Kardish** from New York, **Wanda Bershen** from Pennsylvania, **J. Ronald Green** from Ohio, **L. Wade Black** from Alabama, **Wesley Pouliot** from Colorado, **Douglas Edwards** from California, and **Norie Sato** from Washington state. In two regions, the Board members will have to be appointed by the above group because no nominations were received. **Tom Sims** from Texas and **John Alberty** from Oklahoma tied in region #7. Two reps were also chosen to represent the country at-large. They are **Robert Haller** (Anthology Film Archives, New York) and **Robert Sitton** (Northwest Film Study Center, Oregon). Robert Haller is serving temporarily as information conduit and chairman so if you need a map to figure all this out you can contact him at: (212) 226-0010.

NEW ACCESS TO VIDEO EQUIPMENT: **Locus Communications** has received a grant from NYSCA to provide low-cost rentals of portable video equipment for non-commercial projects. AIVF member **Gerry Pallor** organized this ambitious project which will serve artists, arts and social service organizations, community groups and cable producers. In addition to low-cost rentals, a full schedule of workshops and seminars, membership program offering discounts on rates, a video buying plan and health insurance options are also being proposed. Locus will be accepting applications beginning in early October and rentals will begin October 13th. For information about rentals, call the office (located at 250 W. 57 St., Suite 1228, in NYC) at (212) 757-4220.

PILGRIM'S PROGRESS: Fall is a transitional time for most people, but in this world an unusual amount of travel and movement has transpired of late. At the Independent Film and Video Distribution Center (IFVDC) in Colorado, **Susan Burks**, who has a hefty background in programming and promotion at PBS, was named Associate Director.... **Nan Robinson** plans to increase direct support for Southern independents in her new position as Director of the South Carolina Arts Commission's Media Arts Center.... **Steven Lawrence**, formerly of the Center for Non-Broadcast TV, is now ensconced at the Public Interest Video Network as staff producer. (They're the group responsible for the satellite transmission of last year's anti-nuke demo in Washington.) He will direct PIVN's newly opened NY office.... And at the AFI **Larry Kirkman**, who incidentally founded PIVN, has been named Director of the just-created TV and Video Services Program.... Of significance to all of us with an interest in the doings at CPB, **Jennifer Lawson** has become Program Coordinator for the Program Fund. Jennifer has a long and active history promoting and aiding independents as director of the Film Fund and we wish her much success with her work in Washington.... Meanwhile, **Terry Lawler** will serve as Acting Director of the Film Fund, filling in for Jennifer.

LAST TAKE: A moment of sorrow and regret for the recent passing of **Boris Kaufman**, an extraordinary cinematographer who should be remembered for his work with Jean Vigo on ZERO DE CONDUIT and L'ATALANTE.

FESTIVALS

A number of festival directors have asked us to recommend independent films for consideration. We would like to refer them to you and are putting together an open file of films currently in production or recently completed (within the past year). Please send synopses, credits, brochures, and other publicity material to: Leslie Tonkonow, FIVF Festivals, 625 Broadway, 9th Fl., New York, NY 10012.

advertisement

LAST CHANCE!!

Festival '80

Perspectives in Community Video

A festival of videotapes produced by community artists about the world in which they live.
All formats are eligible, ½" reel-reel, ½" cassette, ¾" cassette, B&W or color. A $10 entry fee is required.

For a Festival '80 application and more information please write

Festival '80
Downtown Community TV Center
87 Lafayette Street
New York, New York
11013

PRINCIPLES AND RESOLUTIONS

Here presented are the founding principles of the AIVF, followed by new resolutions that were approved by vote last April of the entire membership, at the same time the Board of Directors were elected.

Since the addition of any new resolutions constitutes a by-law change, the consent of the membership was required.

FOUNDING PRINCIPLES OF THE ASSOCIATION

Be it resolved, that the following five principles be adopted as the Principles of the Association of Independent Video and Filmmakers, Inc.

1. The Association is a service organization of and for independent video and filmmakers.

2. The Association encourages excellence, committment, and independence; it stands for the principle that video and filmmaking is more than just a job — that it goes beyond economics to involve the expression of broad human values.

3. The Association works, through the combined effort of the membership, to provide practical, informational, and moral support for independent video and filmmakers and is dedicated to insuring the survival and providing support for the continuing growth of independent video and filmmaking.

4. The Association does not limit its support to one genre, ideology, or aesthetic, but furthers diversity of vision in artistic and social consciousness.

5. The Association champions independent video and film as valuable and vital expressions of our culture and is determined, by mutual action, to open pathways toward exhibition of this work to the community at large.

RESOLUTIONS

The AIVF resolves:

1. To affirm the creative use of media in fostering cooperation, community, justice in human relationships and respect of age, sex, race, class or religion.

2. To recognize and reaffirm the freedom of expression of the independent film and video maker, as spelled out in the AIVF principles.

3. To promote constructive dialogue and heightened awareness among the membership of the social, artistic, and personal choices involved in the pursuit of both independent and sponsored work, via such mechanisms as screenings and forums.

4. To continue to work to strengthen AIVF's services to independents, in order to help reduce the membership's dependence on the kinds of sponsorship which encourages the compromise of personal values.

Equipment rental specially priced for the independent film maker.

New C.P.16 R reflex
Rental per week
$550

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barney, raincover, tool kit, changing bag
semi-automatic thru-the-lens light meter
studio rig for automatic follow-focus optional

Also available:

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&
3/4 inch video screening facilities

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EDITING & POST-PRODUCTION FACILITIES

NOTICES

BUY/RENT/SELL

FOR SALE: About 150 used film shipping-boxes, 10/15 minute size, can & reels included, good condition. Sold as is, whole batch or quantities. Call afternoonr or evening; if not in leave message. Paul B. Ross, 109 West 21 St., NY NY 10011, (212) 675-8708.

FOR SALE: 4-plate Moviola flatbed editing machine — privately owned. Perfect condition; $4.500. Call Karen at (212) 877-4085 or Cathy at (212) 246-4180.

FOR SALE: Sony V32 ½" R/R 60 min. videotapes, "like new", guaranteed, only $6. each. Sony DXC 1600, portable color camera, excellent condition, $1,100. JVC GC 4800 2-tube portable color camera, $1,000. H.A.V.E. PO Box 209, Livingston NY 12541, (518) 851-9087, (212) 662-0114.

FOR SALE: Canon Zoom Lens 6:1, 18-108, f1.6 in perfect condition. Fast lens enhances low-light situations. Fine for many video/film cameras as well as for Sony 1610 or 1600 cameras. Call Jeff Byrd (212) 233-5851.

WANTED: Sony AV 3400 cameras. Will pay $500 each. Condition of tube does not matter, but camera body (interior and exterior) must be in good shape. Must have original or similar lens. Contact David Pillard, Dakota Communications, 850 Seventh Ave., Suite 203, NY NY 10019, (212) 989-8825.

FOR SALE: Moviola UL20cS, Uhler RE36-16 optical printer, crystal Frezzi, 12-120 Ang, 5CP Plc4 mags, CP case & accessories, 10mm Zwitar lens, Sony VO 1800 recorder. Call G. Nugent, (212) 486-9020.

FOR SALE: 16mm CP camera body (non-reflex), good condition. 3 400' magazines, 2 batteries, chargers, case; $2,000 or best offer. Also Angenieux lens, 9.5-95mm with side finder, $3,500. Will sell separately. Contact Mark Freeman, 1101 Masonic Ave., San Francisco CA 94117, (415) 861-3885.

FOR RENT: ¾" Sony Color video camera/portapaks. Also ½" b&w. Crew available. Call Jeff Byrd (212) 233-5851.

COMPOSER/PRODUCER of music for films has new master tapes available for creative film & video productions. For info & sample tape contact Mark, (617) 755-3499.

COURSES/CONFERENCES/WORKSHOPS

YOUNG FILMAKERS/VIDEO ARTS Fall courses include: **Elements of 16mm Production**, a 12-session course; a 2-day course in ¾" **Videocassette Editing**; **Reel Impact: Film Programming for Community Groups**, a one-day workshop designed to help community organizers utilize films; and a 12-week **Directors' Project**, which provides film/TV professionals with an intensive directorial experience with actors. For dates, rates & other information about these courses, contact YF/VA, 4 Rivington St., NY NY 10002, (212) 673-9361.

NAEB 1980 ANNUAL CONFERENCE, October 26-30, Las Vegas. Will include sessions on graphics and design, engineering, instructional tv, production, radio, research, broadcast education. Aimed at the public telecommunication professional. Also special Mini-Courses, Video Fair, and Program Exhibition Library. Members, $165; non-members, $225. Contact: National Association of Educational Broadcasters, Annual Conference, 1346 Connecticut Ave. NW, Suite 1101, Washington DC 20036.

HOME VIDEO PROGRAMMING-1980, ITA industry-sponsored seminar on home videotape and disc programming, October 21-23, NY Sheraton Hotel. Contact Diane DiMella, International Audio/Videotape and Disc Association (ITA), 10 West 66 St., NY NY 10023, (212) 787-0910.

VIDCOM 80, 6th International Videocommunications Market, Sept. 29-October 2, Cannes, France. Contact John Nathan, 30 Rockefeller Plaza, Suite 4535, NY NY 10020, (212) 489-1360.

THE BOOM IN CABLE TV: **The New Mass Medium**. Five sessions with leading experts in cable TV from around the country, to inform entertainment industry professionals about the current nature of the new mass medium and the developing patterns for future growth. Oct. 13-Nov. 10. Fee: $75. Contact: The Arts, UCLA Extension, PO Box 24901, Los Angeles CA 90024, (213) 825-9064.

CHAIRPERSONS AND PANELISTS WANTED for 1981 Ohio University Film Conference on **Film History: Industry, Style and Ideology**. Panels have been organized in these areas: American Cinema, European Film, Japanese Cinema, Russian Film, Third World Film, History of Women in Film, Film and Literature, Film and Comic Book/Comic Strip Art, Art History and Film, Methodologies of Film History. Persons interested in chairing any of the above, or additional panels contact Peter Lehman by Sept. 15. Those interested in submitting a paper for one of the panels should contact: Stephen Andrews, Ohio University Film Conference, PO Box 388, Athens OH 45701.

WAFL will offer a series of workshops and seminars, taught by area professionals. Class sizes will be limited, and fees will be kept as modest as possible. Workshops include: **Motion Picture Lab Practices and Procedures, Different Views of the Cinematographer's Art, Intro to Film Animation, Lighting for Television, Lighting for Film, Assistant Editing**, and **Film and TV Research-Archival and Commercial Resources**. Contact Washington Area Film/Video League, PO Box 6475, Washington DC 20009.

WOMEN IN COMMUNICATIONS ANNUAL MEETING will be held Oct. 1-5 in San Diego. The theme is **The Big Picture**; special day-long courses, offered for credit, on ethics and futures research. Other sessions on writing, reporting, planning, handling problems at the top, technological change, and more. Fees: $85-$215. Contact: Women in Communications, PO Box 9561, Austin TX 78766.

VIDEO EXPO NEW YORK '80 will be held at Madison Square Garden, Oct. 21-23. Workshops, exhibits and seminars, all for only $5. For more information, contact Knowledge Industry Publications, 2 Corporate Park Dr., White Plains NY 10604.

BOSTON FILM/VIDEO FOUNDATION is offering workshops in film/video production. Planned for fall are animation, video and Super-8 production, 16mm editing, slide-show production, lighting, scriptwriting, sound recording, film acting and directing, film/video funding and distribution, accounting and taxation for producers, and production of social documentary films. Fall term begins Oct. 15. All workshops open to general public. For more information write: BF/VF, 1126 Boylston St., Boston MA, or call (617) 254-1616.

EDITING FACILITIES

EDITING & POSTPRODUCTION facilities available. Fully-equipped rooms, 24-hour access in security building. 2 6-plate Steenbecks, 6-plate Moviola flatbed, sound transfers from ¼" to 16mm & 35mm mag, narration recording, extensive sound effects library, interlock screening room. Long-term Moviola rental in tri-state area, 3 month minimum. Contact Cinetudes Film Prods. Ltd., 377 Broadway, NY NY 10012, (212) 966-4600.

FOR RENT: Large modern comfortable editing room, 4 & 6-plate Moviola flatbeds. Flexible, reasonable rates. Midtown location. Call Karen, (212) 877-4085 or Cathy, (212) 246-4180.

COMPLETE EDITING ROOM with 6-plate Steenbeck available in western Massachusetts area. Also, Nagra 4.2 and sound accessories available for rental use. Contact Green Mountain Post Films, PO Box 229, Turners Falls MA 01376, (413) 863-4754/863-8248.

FOR RENT: Editing Facilities. 2 picture KEM in fully-equipped editing room with 24-hour access near 11 St. & Broadway. Also access to sound transfers from ¼" to mag track, or from mag track to mag track. Contact Jacki Ochs, (212) 925-7995.

FESTIVALS

GREAT LAKES FILM FESTIVAL and Filmmakers' Conference will be held in November. Categories include student, 8mm, experimental, documentary, animation and commercial films. A filmmakers conference will run concurrently with the festival. Called **Making It as a Successful Independent Filmmaker**, it will be geared to practical issues. For information contact GLFF, 815 N. Cass St., Milwaukee WI 53202, (414) 277-7777.

SIXTH ANNUAL GRIERSON FILM SEMINAR, Nov. 11-16, is considering documentaries (film and video) for screening. Contact Robert

Daudelin, Cinematheque Quebecoise, 335 de Maisonneuve Boul. E., Montreal, Quebec H2K 1K1 Canada.

HEMISFILM '81, to be held Feb. 1-4, 1981, is accepting entries until Nov. 25. For information, contact International Fine Arts Center of the Southwest (IFACS), One Camino Santa Maria, San Antonio TX 78284, (512) 436-3209.

US FILM INDEPENDENT FEATURE FILM COMPETITION is accepting film submissions until Oct. 3. Eligible: any independently produced film (16 or 35mm only), intended for the commercial marketplace, that received all or part of its financial and/or creative resources from the region in which it was initiated and made. Running time: 70 minutes or longer. Finalists receive substantial cash prizes and travel expenses to the Festival, held Jan. 13-18 in Salt Lake City. For entry forms, call or write: Lawrence Smith, Coordinator, IFFC, US Film Festival, Irving Commons, 1177 E. 2100 South, Salt Lake City UT 84106, (801) 487-8571.

BIRMINGHAM INTERNATIONAL EDUCATIONAL FILM FESTIVAL, March 24-28, 1981, will be accepting videotape productions on equal footing with 16mm film. Tapes and films will compete within their respective divisions for Silver Electra awards, but against each other for the Best of Festival Golden Electra. Cash awards totalling $5,000 will be awarded. For information write BIEFF, Box 78-SD8, University Station, Birmingham AL 35294.

FILMS WANTED

RIVER CITY FILM CONFERENCE, March 27-19, 1981; for institutions and organizations such as libraries, churches, museums, schools, clubs and businesses of all types who use film in their operation. Videotape is being added this year on an experimental basis. Entry deadline December 1, 1980. For more information, contact River City Film Conference, PO Box 14232, Omaha NE 68124, (402) 391-1266.

INDEPENDENT AMERICAN FILMMAKERS SOUTHERN CIRCUIT program will be screened at 6 sites in the South, December 10-16. Theme: the autobiographical film. Include information about running time and details on why the film is autobiographical, as well as information about the film's production. Contact Charles Lyman, Atlantic Productions, 10002 Lola St., Tampa FL 33612.

SHORT FILM SHOWCASE, Round IV, closes November 1, 1980. Each filmmaker whose work is selected will receive $3,000 and supervise 35mm blow-up of the film. Filmmaker must be an American citizen; film must be 10 minutes or less, and must qualify for P or PG rating. Film should not already be in 35mm distribution, and artist must own all rights. For more information or entry blank, write SFS, c/o Foundation for Independent Video and Film, 625 Broadway, 9th Floor, NY NY 10012.

SOHO TELEVISION Distributes contemporary art over Manhattan Cable. Contact: Artists's Television Network, 152 Wooster St., NY NY 10012, (212) 254-4978.

FUNDS/RESOURCES

MATCHING FUNDS up to $1,000 available to Minnesota non-profit organizations outside metropolitan Minneapolis/St. Paul, for independent film/video demonstration projects: residencies, workshops & festivals. Technical assistance with programming, budgeting & grant writing also available. Contact Kate Kinney, Minnesota State Arts Board, 2500 Park Ave., Minneapolis MN 55404, (612) 341-7149 or toll-free (800) 652-9747.

WNET'S INDEPENDENT DOCUMENTARY FUND ANNOUNCES NEW FUNDING CYCLE: Established 4 years ago with funding from NEA and Ford Foundation, it is the major source of production support for new documentaries designed for national PTV broadcast. Indies (US citizens and resident Americans) are eligible to apply for up to $80,000 for production funds for new documentaries or for completion of works-in-progress. Materials will be reviewed first by a pair of screeners (an indie and a PTV staff person). Approximately 25 pairs will be working simultaneously in different parts of the country. Their recommendations will be passed on to an Advisory Panel. Decisions will be announced in mid-January, 1981. There is no specific application form; contact the IDF at the TV Lab, WNET/THIRTEEN, 356 West 58 Street, NY NY 10019, (212) 560-3194, after mid-Sept. to receive brochure outlining information required in the 3-page written proposal. Sample work of a completed film or videotape (16mm, ¾" or ½" reel-to-reel) must also accompany the application. Deadline for receipt of the application is Friday, Nov. 14.

PUBLICATIONS

NEA GUIDE TO PROGRAMS is an overview of 14 NEA programs. It will tell you how to obtain guidelines and application packets. To request the Guide, and/or a calendar of NEA deadlines: Information Processing Office, National Endowment for the Arts, 2401 E Street NW, Washington DC 20506.

NEH'S PROGRAM ANNOUNCEMENT provides an overview of NEH's 1980-1981 programs and deadlines for 1980. Contact National Endowment for the Humanities, 806 15 St. NW, MS351, Washington DC 20506.

GADNEY's GUIDE **to 1800 International Contests, Festivals & Grants in Film & Video, Photography, TV-Radio Broadcasting, Writing, Poetry, Playwriting, Journalism.** Written by an independent filmmaker; includes over 150 pages of film and video resources; broken down into special interest categories (documentaries, animation, etc.); has both an alphabetical index and cross-indices. $15.95 plus $1.75 postage. Order from Festival Publications, PO Box 18180, Glendale CA 91209.

HOW TO GET GRANTS TO MAKE FILMS AND VIDEO, by Steve Penny, an independent filmmaker, contains addresses and information about grants from federal agencies, private foundations, national, regional and special-interest grant programs, scholarships and fellowships, and media research grants. Also discusses researching and approaching funding sources, developing budgets and dealing with PBS. $14.95 plus $1.00 for postage and handling. Film Grants Research, PO Box 1138, Santa Barbara, CA 93102.

AUDIOVISUAL EQUIPMENT SECURITY tells you how to secure your equipment and space to help prevent thefts. The booklet outlines four steps: identify, secure, control, and insure; and explains each step. Cost $5.50. Available from Don Jorgensen, Wisconsin Audiovisual Assn., McKinley I.S.C., 1010 Huron St., Manitowoc WI 54220.

THE NATIVE AMERICAN IMAGE ON FILM is a guide for organizations and educators who wish to program their own film series. It provides synopses of films included in AFI's recent series on Native American Film at Kennedy Center. Obtain from Peter Bukalski, Education Services, AFI, Kennedy Center, Washington DC 20566.

GREEN MOUNTAIN POST FILMS' new catalogue w/ info on 25 films on energy, the environment & the planet is available on request. Contact Green Mountain Post Films, PO Box 229, Turners Falls MA 01376, (413) 863-4754/8248.

FINANCING THE LOW-BUDGET INDEPENDENT FEATURE FILM, the transcripts from the Northwest Media Project's seminar last fall, may be ordered, for $20 (prepaid). The 192-page publication includes complete presentations by speakers in the fields of banking, accounting, producing and entertainment law. Contact Northwest Media Project, PO Box 4093, Portland OR 97208.

BURRELLE'S 1980 SPECIAL GROUPS MEDIA DIRECTORY provides detailed information about print and broadcast media outlets for special audiences: black, European ethnics, Hispanics, Jews, older Americans, women, and young adults. Available for 6 northeastern states, they range in price from $15-$30. For information about the directories and other publications, contact Burrelle's Media Directories, 75 E. Northfield Ave., Livingston NJ 07039, (201) 992-7070.

NEW RELEASES from Knowledge Industry Publications: **Video Discs**: the Technology, the Applications & the Future; **Video in the '80s**: Emerging Uses for TV in Business, Education, Medicine & Government; **The Video Register**, 1980-81; **Video User's Handbook**; **The Cable/Broadband Communications Book**, 2nd Edition; other titles. For more info write KIP Inc., 2 Corporate Park Dr., White Plains NY 10604.

OPPORTUNITIES/GIGS/APPRENTICESHIPS

MUSEUM INTERNSHIP providing professional training in museum film programming. Intern will gain experience in film exhibition and collection, working closely with Curator of Film in research, film selection and preparation of program notes and related materials. 12-month internship begins Feb. 1981; offers $8,000 stipend. Application deadline Nov. 1. For information contact Curator, Film Program, Walker Art Center, Vineland Place, Minneapolis MN 55403, (612) 377-7500.

EXPERIENCED FILM TECHNICIANS needed for supervisory positions in motion picture printing-opticals-processing. Motion picture experience only. Experienced timers also required. Openings on all shifts. Resumes in strictest confidence. Write R. Smith, Du Art Film Labs, 245 West 55 St., NY NY 10019.

APPRENTICE WANTED: Help us to complete the editing on hour-long documentary. For details contact Mark Freeman, 1101 Masonic Ave., San Francisco CA 94117, (415) 861-3885.

NOTICES

EXPERIENCED PRODUCER wanted to assist with fundraising & production of independent 1½ hour dramatic piece for TV, in early stages. Percentage offered. Call Roberta, (212) 874-7255.

POSTPRODUCTION ASSISTANT needed to help with use of still photo copyright and permissions. Can pay minimal fees. Call Roberta at (212) 874-7255.

VIDEO ASSISTANT for psychiatric facility. Duties include scheduling and operating 3-camera recording studio, assisting in location recording and postproduction, inventory and cataloguing. Requirements: Degree; 2 years' video production experience; non-smoker. Salary: $12-14,000. Send resume to Barbara Kristaponis, Payne Whitney Media Center, 525 East 68 St., NY NY 10021 or call (212) 472-6760.

HELP WANTED: Robert Rose will be in Atlanta in early fall to begin shooting documentary on the lives of former radicals from the 60's. Anyone interested in assisting, contact Robert Rose, 19 Pitman St., Providence RI 02906, (401) 351-2357. Please indicate experience.

OFFICE MANAGER needed at Global Village, a video production center. Position requires ability to coordinate, knowledge of non-profit operations, basic bookkeeping, general office operations experience, and typing. Call or write (include resume): Global Village, 454 Broome St., NY NY 10013, (212) 966-7526.

NEGATIVE CUTTER needed to assist with small amount of footage to prepare superimpositions for lab. Can pay minimal fees. Call Roberta at (212) 874-7255.

WORK WANTED: Independent producer with fully equipped industrial quality ¾" video outfit looking for interesting, funded project to work on at reasonable rates. Recently completed AFI documentary. Contact Melvin McCray, Media Genesis, PO Box 2254, Brooklyn, NY 11202, (212) 858-1075.

ASSISTANT DIRECTOR needed for media arts organization. Primarily involves publicity of independent film showcase, day-to-day administration, coordination of touring film packages. Requires some familiarity with independent film/video, ability to do own typing. Full-time; $10,000 to start; 4 weeks vacation; health plan. Starts October. Send resume (do not phone) to Center Screen Inc., PO Box 130, Cambridge MA 02142.

SOUNDMAN AVAILABLE with own equipment. Contact G. Nugent, (212) 486-9020.

TRIMS & GLITCHES

FILMMAKERS WRITING ABOUT FILM, an anthology of written works by filmmakers, is being assembled. No writings from non-filmmakers will be accepted. Please send manuscripts, Xeroxes, information immediately to Martha Haslanger, Artichoke Ink, GPO Box 1834, NY NY 10116.

SOME NEW FACES PRODUCTIONS, a public access cable TV series featuring artists & art organizations, is seeking a small low-rent office space in Manhattan. Would prefer share with another non-profit media organization. Please contact Ray Matthews or Gary Morgan, (212) 874-7117.

The Independent is looking for an
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The viewpoints expressed herein are not intended to reflect the opinion of the Board of Directors — they are as diversified as our member and staff contributors.

STAFF MEMBERS: Alan Jacobs, Executive Director; Leslie Tonkonow, Assistant Director; Judith Ray, Public Information Coordinator; Alan Mitosky, Short Film Showcase Project Administrator; Nancy Gerstman, Short Film Showcase Administrative Assistant; John Rice, Media Awareness Project Director

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BOARD NOTES

The September 10 AIVF/FIVF Board meeting opened with program updates by staff members and a financial report by Alan Jacobs. The following items are highlights from these reports.

THE INDEPENDENT: Advertising has been accepted as of the September issue with much success. However, the need for a commissioned advertising representative has become apparent. Much discussion centered on policy concerning the publication of critical letters and membership views. It was decided that all such letters be shown to the Board and that a more encouraging invitation to members to attend Board meetings and express their views be published. CETA: The continuation of the Media Works project is still being pursued through the possibilities of contracting under CETA Title VI or Title VII. MEDIA AWARENESS: Recommendations were made concerning AIVF's position on Community Service Grants to PBS stations. A calendar of activities was presented which included a presentation to WNET's Community Advisory Board on September 15, representation at the Transponder Allocation Committee meeting on October 7, a meeting with New York City groups using Manhattan cable where collaboration and networking were discussed, and a meeting with the Mayor's Office of Motion Pictures to discuss the problem of high insurance rates required by independent filmmakers to shoot in this city. FESTIVALS: A committee was formed to formulate policy and help build up information so that FIVF can assume the role of information service distribution. PERSONNEL: Staff evaluations and a general fiscal plan for the organization are planned for the next month.

But the biggest news concerned Alan Jacobs' formal resignation from his post as Executive Director, pending his replacement. After two years of full-time commitment to administration, Alan plans to return to production. A search committee was formed to find his replacement and the Executive Committee was expanded for the duration of this transitional period. MISC: The Independent Feature Project's Feature Film Market was given general support by AIVF.

BOARD MEETINGS are held monthly at AIVF, 625 Broadway, 9th Floor and are open to the public. The AIVF/FIVF Board of Directors encourages active membership participation and welcomes discussion of important issues. In order to be on the agenda contact Jack Willis, chairperson, two weeks in advance of meeting at (212) 921-7020.

The next two meetings are scheduled for Tuesday, **Dec.2 & Jan.6**
Both will start promptly at 7:30 p.m. Dates and times, however, are subject to last minute changes, so please call (212) 473-3400 to confirm.

AIVF/FIVF BOARD MEMBERS: Executive Committee — Eric Breitbart, Treasurer; Pablo Figueroa; Dee Dee Halleck; Alan Jacobs, Ex Officio. Stew Bird; Robert Gardner, Vice-President; Kathy Kline, Secretary; Jessie Maple; Kitty Morgan; Jane Morrison, President; Marc Weiss; Jack Willis, Chairperson.



Dr. John Colkin and Alan Jacobs at Alan's Farewell Party.

FOREIGN BUYERS part one

Moderator - Michael Fitzgerald

The following transcripted panel discussion featuring foreign buyers from the major centers in Europe and Canada was held this October in New York as part of the Second Annual Independent Feature Film Market, co-sponsored by the Independent Feature Project and the AIVF.

Feature Films from all over the U.S. were screened for foreign and Domestic buyers and panels were held to discuss the nature of the International market.
The outcome was a great success for those involved and a major advancement for the independent community at large. Further information on the Second Annual Independent Feature Film Market, (as well as the second part of the following transcript) will be presented in our next issue.

MF: First Roland Probst. Could you tell us about CICEA?

Roland Probst: Yes. It means International Confederation of Art and Experimental Films. This is a European organization, it's an umbrella organization and it's the top organization of various national European associations. That is covering movie theatres that specialize in art movies: art and experimental theatres. It's quite an important organization because lately — in Cannes — it was decided that CICEA should form business enterprises. We don't look for Bronson — I have nothing against him — but still, artistic films that can find the right audiences, we are showing them to the right people, customers. I think that's in very short terms what the CICEA wants to do, and is about to do.

MF: Nicole Jouvet, president Interama Films, Paris and New York.

Nicole Jouvet: I am a distributor. I'm involved especially in television, so I won't be able to give you any advice about theatrical distribution in France but I know a lot about the television market. As there is nobody from television, I will be able to answer your questions and I will be very practical because the market is difficult. But there are a few slots where you can put your films. So perhaps we can start with the feature film.

For television you have only two outlets for the feature films you are making. One is a program which has been released for years. There of course the film must be good, but it's more the topic or subject, the theme which is of importance. This program, having been on for years, has had everything on already. So, we start again, and you have a small chance.

Another thing that's new and perhaps interesting to you: there is an ever-growing fight between the film industry and television in France. Each television station is not allowed to show more than such a number of feature films. Of course the audience only wants feature films. Also, out of this number, fifty percent must be French feature films. So there is a real problem for the program controllers. And they try to avoid this in buying TV films. These TV films must be well-made and entertaining. I think at this point we wish to get out of the black drama (or dark things or depressing subjects) and that will obviously narrow the field of your entries.

Then you have the documentaries: you have 52 minute documentaries that at this point are nearly impossible to sell — I sell six a year, and they must be very visual, very spectacular. I forgot to tell you that French television has discovered the rating, which is a very unfortunate event. So that has killed the documentary except if they are really outstanding. There is always a market for something you certainly **don't** do, which is wildlife adventure.

There is a market for shorts, and I'm personally looking for very good visual shorts, less than 10 minutes long, because there is a need for that. The nice thing in television is that things change every week. So I say today that I need good shorts: better speed on, because in a fortnight's time perhaps this will be different. I think the thing that's going to be of the greatest interest is full production. Also, I would like to say that the prices quoted in **Variety** of France are unfortunately extremely optimistic but I will come back in detail on that.

MF: Thank you. Sharon Singer, president, Dabara Films, Canada.

Sharon Singer: I founded my company five years ago after working for two other Canadian distribution companies. I've also been involved in production myself, and I'm getting into feature production now, which is one of the solutions for an independent Canadian distributor since the market in Canada is very small for independents. Basically the Canadian market is very much based on the American market. There are differences in our cultures; but in terms of theatre-going, up until two years ago both of our theatrical chains were foreign-owned, one of them by Rank and one of them by Gulf & Western. The one owned by Rank was sold to a Canadian group, which really hasn't made any differences in their policies and their programming, and the American chain is still American. They control, I would say, 95% of all the theatres. And all of the major American products is what they play. In other words, with 6% of the market, which is the size of the English Canadian market in terms of the United States, they have to play the same number of films as are played here. Therefore there are always more films for them to play, there's no shortage. And it is difficult to get any kind of film shown theatrically. There are, however, some independent theatres, most of which are repertory theatres that play films that have been successful. In other words they play second- or third-run.

So the Canadian market is not an easy one to break. However, my company has been successful with certain independent pictures, one of which is **Not** a **Pretty Picture**, which Martha Coolidge did. We took advantage of the Toronto Film Festival, which the film played in, as a springboard to launch the film. We brought Martha to Toronto and we did a PR tour with her, which the Festival didn't organize. But one of the things I was going to say is that it's very important *when* a film is released, when a feature film is brought to the marketplace. I think probably the best time is the Cannes Film Festival, because even if the film has only been in the marketplace in Cannes, if you say your stuff has been in Cannes everyone is impressed. Most people don't know that there's a difference between the market and the selection and the director's fortnight and so forth.

So launch your film at Cannes and then go on to other festivals. In Canada, Montreal and Toronto are both important festivals. Probably Toronto, as of this year, has proven itself to be more important than Montreal. And it is a good idea to make an arrangement sometime in May or June with a Canadian distributor for your film so that they can get it in the Toronto Film Festival. If you can get it in the Toronto Film Festival and you have a distributor, the distributor will work with you in order to use the Festival and the reviews and the notoriety or whatever (depending on the kind of film) the Festival has attained for it in order to launch it theatrically. We certainly found with **Not A Pretty Picture** that that was a very good policy. We played it theatrically afterwards and then launched it in a non-theatrical market. We did almost as well with that film in Canada, Martha tells me, as the American distributor did in the States — which is saying a lot here, frankly, considering how small our market is.

In terms of my particular philosophy of distribution: basically, I select films that I really believe in. A film has to have a market so it can't be something that is simply a personal choice. But I choose films that are either best of the genre — one of the best horror films or the best comedy or whatever — or a unique work that I feel is so special that people must see it because they'll never get a chance to see anything like it, or a work of lasting value such as **Madame Rosa**, which I handled. And sometimes I'll take a film that I love such as **The Handyman**, which came in second in the drama festival as the popular choice, and which is in the New York Film Festival. So it's based on seeing the film. I believe in putting the energy that the film has in it into the distribution of it.

MF: Poul Malmkjaer from Denmark.

Poul Malmkjaer: I represent a government-controlled station, only one channel. We buy a hundred and ten features a year. And that's it. I'm in charge of that. I select the features that I like personally and that I want to see again. That's the only way I can answer any critics on my program. I don't think my Scandinavian colleagues have arrived yet, so if you want to ask any questions about Norway and Sweden I think I can answer for them. The price that we pay is in this paper that you already have. It's not much, as Nicole will testify. But I think we do have a very good selection of features in Danish television. Being a non-commercial station, I'm allowed to choose and program whatever I find is good and worthwhile and that's it. Thank you very much.

MF: Poul, you're the first person I've ever met who ever wanted a picture because they wanted to see it again. I think it's highly commendable. I suppose Liz Sykes from Polytel will have something to say about that grandiose organization.

Elizabeth Sykes: We acquire feature films mostly for television distribution. Our strength has been in European television. We're expanding, we now buy worldwide. We will have American syndication on very shortly, joining up in the next couple of weeks. We are looking mostly for the kind of films that can be shown on an international scope. We tend to stay away from documentaries. We prefer drama.

MF: Thanks, Liz. Janice Nelson from the Movie Industry Development Board in Los Angeles.

Janice Nelson: Movie Industry Development Board is a new organization. I hope that we will provide a solution for a lot of your problems. We've been established as a clearinghouse between independent investors and independent producers. We have developed a worldwide network of investors who are interested in investing in film. The way our clearinghouse operates is, we publish a bi-weekly publication called **Film Investment News** which lists projects seeking financing. We're entirely democratic. We require only: one, a completed screenplay, and two, a fully filled-out application. Applications are available outside, and I hope you'll all take advantage of this business. We're brand-new and we're clearly optimistic that this is going to be a wonderful opportunity for us all. I'll answer any questions you have later.

MF: I hope it works. David Lachterman from Belgium.

David Lachterman: Though some would say otherwise, Belgium is not a corporation but a country in Western Europe, as small as Vermont or New Hampshire. We have two languages in this small country, Flemish and French. More or less eleven million inhabitants, five million French-speaking people and more or less six million Flemish-speaking people. I happen to be in charge of the film and fiction department; also documentaries, but less; short films; almost everything, even children's films, etc. We have two French channels and two Flemish channels, four channels for the whole country. We are supposed to be the most cabled country in the world. 82% of the viewers are linked to cable and they have between 13 and 16 channels available: all the French channels, Dutch channels, Luxembourg, Germany.

We put on the air between 200 and 250 motion pictures every year. All kinds of pictures: commercial pictures, less commercial pictures, and I hope I'm not wrong but I think we are the only western country in Europe that has put on the air in the same season **Alambrista** and **Northern Lights**. That's the good news. The bad news is that we don't pay very much: only twice what Denmark pays. You'll survive.

MF: Of course in Denmark they watch the pictures more than once. Now I understand we're to open up the field to discussion on several issues. I assume there are a lot of people here that make pictures, not just buy and sell them. I think the discussion should be wide enough to include all of us.

Q: I gathered from the comments that documentaries are not so much in favor as dramatic films with various television networks. In terms of documentaries, are there particular thematic materials or styles that are more appropriate for European television than others? I'm thinking now particularly of themes relating to Americana or that sort of thing that might hold particular appeal for your viewers.

George Alexander: Actually I can't answer that, because it really depends on what kind of film it is and if it's interesting subject matter. If it's intelligent and aesthetically satisfying, then our sales or somebody else might be interested. But you know the question is really too general to be answered.

Malmkjaer: I think there's a slight misunderstanding. In Scandinavia there's a tremendous interest in documentaries. My field is feature films and that's because I belong to that department in Danish television. We have another department, cultural department, they take care of the documentaries. They buy a lot of documentaries and apart from the sort of documentaries where penguins are seen walking in a funny way, there's a common interest in films about contemporary America. I think we have quite a number of documentaries, new ones, on what's going on right now. So there's a lot of interest in that in Scandinavia.

Q: I would like to ask everybody what kind of co-production deals are available; how do you deal with them; what kind of money are you talking about; at what stages do you begin to commit to co-production?

Sykes: I think the answer to that obviously depends again on the subject matter and the project itself. You can come to us at just about any stage. Realistically, obviously we would prefer if you had some committments elsewhere. When we're talking in terms of a pre-sale, a guarantee against television distribution, the kind of money that we're going to put up is

not going to finance your film entirely. Therefore any money that we would offer you would be contingent upon your finding other financing to complete the film.

Q: Would you be more specific?

Sykes: Without getting into actual figures, we calculate on a certain film — given the talent involved, subject matter, whatever — that we would be able to sell it on a worldwide basis for a certain amount of money. We're not going to give you more than that. Again, without getting into specifics, looking at the sheet you can get some idea if you start adding up these figures. Realistically, the prices that are paid by the European television stations are — I think we at one point calculated that the American market perhaps represents 70% of the global sale, and you would get 30% of your money from Europe and outside territories. Therefore you cannot expect to get a million dollars from us when a film is going to cost a million dollars to make, because we won't recoup it in the sales. That's just global mathematics.

One thing that I didn't mention in the context of Polytel is that we have production companies in six of the major countries of Europe. If you have a subject that should be shot, because of its nature, in France, for example, it is feasible for us to provide you with production facilities abroad. We could establish co-production with one of our European counterparts. I also think at some point my German colleague should explain to you the role of the Berlin Senate. There are various forms of financing in Europe. Polytel does this, but there are also governmental forms as well. We should get into that later. But the main thing is to come to us with a project at an early stage. Very often we will ride them through with you. We may ask you to come back when you have a completed script. We usually don't finance the script. We may say we want to look at the film after it is completed as a straight acquisition. But don't be discouraged, because there might be another project that we might want to come into at an early stage. It really does depend on the nature of the project.

Hans Brockman: I would like to make one point very clear here. At this table you have two types of people facing you: people in charge of a company and distributing or co-producing films, and representatives of TV channels. Our interests can slightly or totally and completely differ, and I would like you not to be confused with that. I mean the interests of our Swiss colleague may be one thing and the interests of my Danish colleague may be totally different. To answer to the cable problem: it's very easy to sell a film to a cable country such as Belgium. You first sell it to Belgium and then you can sell it all around in Europe, because there is no problem. In Belgium it's only in the country and then you can sell it to France, you can sell it to Germany. It's very easy to do instead of freezing the film for five years and not getting a cent out of it.

Q: I'd like to address my question to Janice Nelson. I'd like you to elaborate more on your situation out in California: the motion picture, movie industry development, and how you foresee independents being financed by your organization.

Nelson: The service is completely free to producers. We do charge our investors who are subscribing to our service. And we take a five percent finder's fee on monies raised through our efforts. As I said before, we are listing projects in a bi-weekly publication. Right now the organization is oriented mostly toward theatrically-released fiction feature films. However, we're not excluding any possibilities.

Q: Are you prepared to finance entire productions? What generally do you do?

Nelson: We do not finance. We provide the information. In this bi-weekly newsletter we list projects seeking financing. The information on the projects comes directly from our application, which is filled out by the producer, so that the information in our listing is in the producer's own words.

Q: Who reads the bi-weekly publication?

Nelson: The bi-weekly publication is read by investors, who have indicated they have sufficient levels of discretionary income to qualify as realistic film investors, given the amount of money needed to finance a film.

Q: On what basis do these people finance a picture? Why?

Nelson: There are probably as many reasons as there are people out there. I think that these are the kind of people who ordinarily would gamble their money on oil wells or diamonds or what-have-you. They think that movies are funny. Perhaps they think that they're going to get to go to Hollywood and meet Bo Derek. We're not really sure. There may be as many out there who feel they want to be responsible for seeing that one wonderfully brilliant movie made that otherwise would not have been made.

Q: Are people interested in financing pictures that do not come with large packages, famous directors, stars?

Nelson: There are as many interests as there are investors. Some of them, I'm sure, are only interested in big packages with big stars. So I wouldn't say that none of them are in this for film profit reasons; they're all interested in making money. However, I think that anything has a fair shot at this point. Our first newsletter is going out next week, so that as yet we have not had any responses. We can't say yes, they seem to be going for this type of film or that type of film.

Q: How many people are on the mailing list?

Nelson: At the moment we're talking about something around seven thousand people. The deals are negotiated entirely between the producers and the investors. So if they want final cut it's up to you to deal with that investor.

Q: It seems to me that you are putting this information into a publication that's going out to seven thousand people throughout the United States.

Nelson: Throughout the world.

Q: Throughout the world? Then that definitely would constitute a public offering. I want to ask you where does that stand with the Securities and Exchange Commission, because that's a real nightmare.

Nelson: We are positioned with the Securities and Exchange Commission very carefully, we're walking a very thin line. But it does not constitute an offering; this is purely information.

Q: Kind of like a lonely hearts thing?

Nelson: Yes, exactly. The **LA Tim**es described us as marriage brokers for lonely scripts. We are totally non-judgemental; we are not recommending these projects, we are merely informing these investors that these projects exist, should they be interested.

Q: That's not a public offering for you, but what about for someone who places a listing in your newsletter?

Nelson: Listing in our newsletter does not constitute an offering.

Q: Why? It would seem to.

Nelson: If you are worried that listing in our newsletter constitutes a public offering, you should talk to your lawyer before you list with us. Most of the producers who have already listed with us have indeed checked with their lawyers first, and they've come to us. I am not a lawyer and I can't tell you why it doesn't constitute an offering, but our S&G lawyers

have told us we are finders, we are not offering. We have received at this point many listings from substantial producers in Los Angeles who have cleared it through their lawyers.

Q: Who are some of the major principals in the company, what is the financial grounding of the company? I just want to know if it's connected with any large corporations, and the qualifications of the people.

Nelson: The company was founded by a gentleman named Chase Revel who publishes **Entrepreneur** magazine and heads up the American Entrepreneurs' Association. As such, he has guided many business people towards lucrative business successes. He's helped a lot of people get rich, therefore he's trusted. The reason he started the organization is because his headquarters are in Los Angeles, and these people started coming to him and saying, "Hey, what movies should I invest in?" He gathered that telling somebody what movie to invest in is kind of like telling them what horse to bet on. So rather than go that direct route, he came up with this idea for a clearinghouse organization, to provide information about everything that's available to invest in to people who want to invest, and let the parties concerned make their own decisions.

Q: What's your policy in terms of product that's advertised, if investors are interested? Do they contact you or do they contact the producer? And second, who pays your fee and what kind of agreements do you require from either the producer or from the investor in regard to that?

Nelson: To answer the first question, the process goes like this. If an investor is interested in something that he's seen listed, he contacts us. We send him a copy of the screenplay, marked "This is not an offering", "Confidential", "For your eyes only", "Don't show it to anybody or you will self-destruct". Should the investor then respond to the screenplay, the investor is given the name and phone number and address of the producer, the producer is given the name and phone number and address of the investor. Then it's up to them. Our five percent finder's fee comes from the producer. We have absolutely no way of enforcing that. We expect that we're going to get ripped off.

Q: I have a question about a different topic. How restrictive are the local content rules in selling films outside the United States? Can we use co-production arrangements to get around these rules, or are they just something that people tell you when they don't want to buy your films?

MF: Local content, what exactly do you mean?

Q: Local content rules, in England I think.

MF: He means quota.

Q: Quota. Eighty-five percent of the programming has to be produced in the United Kingdom.

MF: Who would like to answer that question?

Singer: In Canada, sixty percent of the content of television has to be Canadian. Co-productions between Canada and the United States are very difficult right now, because we also have — similar to Germany — a hundred percent tax write-off for investors in feature and short films. They must be Canadian certified films, and that means that the majority of the film must have Canadian elements, in six points out of ten based on a scale. The producer must be Canadian in any case; Canadian producers can bring in certain American or foreign elements but it really can't be a full Canadian-American co-production. We do, however, have agreements with certain other countries, like Israel, Germany, France and so forth, where we can do co-productions. A co-production of that kind does enable both producers to bring in other talent or associates who are neither Canadian or French. But we don't have an agreement between Canada and the US, and that is very difficult.

Q: We've been talking a lot about co-productions. It's generally a very conservative line that you get on that kind of thing, naturally. But aside from co-productions, there is such a thing as a pre-sale guarantee type of deal. For instance, a filmmaker who can actually get up the budget to do a film, has investors willing to put money into a film, but wants to give some kind of assurance to those people that in fact there are various people willing to throw it up on the TV screen when it's finished, or on the theatre screen.

Sykes: It's a question we've raised ourselves, actually. Very often the difference between a presale and a co-production cannot be distinguished. It is often a question of semantics. It also means, in the case of a co-production that we want to be considered a co-production, we will give you deficit financing or presale guarantee money. Just ask that it be on the title somewhere in the credits: "In association with Polytel Incorporated" or whatever. In the case of approved co-productions, you can go one step further, which means actually having a European producer as a counterpart, working with you from the early stages on in script development, casting, etc. I would define it by saying if we put up money there's a guarantee against foreign distribution, on a presale basis. There are certain cases in which we would put up more money than would be the normal presale and would want some points, but that has not happened, at least as long as I've been with Polytel. But it could feasibly happen. That would definitely be a straight co-production. But it is semantics.

Q: In terms of presale, it seems to me that there's a breakdown in definition at the point, when does the money come in? The question that I was asking was not about money coming at an earlier stage. I'm talking now about sale of a finished product, but with some kind of guarantee against that, when the product is finished. I didn't want to have any confusion on that point. It seemed to me that, in terms of the presale and the co-production that can't be distinguished, you're talking about another kind of thing where you actually put in money up front.

Sykes: It does depend on the deal itself. Obviously, from the investor's point of view, he likes to put in the money as late as possible, particularly given current interest rates. Also, if a film is going to be released theatrically, it means it's not going to air on television until a much later date. What is usually done is a step deal, so the money comes at a different time.

Q: And of course the money can be inter-financed?

Sykes: Yes. By the way, we have just done **Cosmos**. I'm not plugging this because it's running against **Marilyn Monroe** on Sunday night, but that's an example of something that was made for television, in which there are a number of co-production partners. So it is feasible and we're very prone to that. We're very open to it.

Foreign Buyers List

The Foreign Buyers List was compiled for the Second Annual Independent Feature Film Market.

Guenaneche Abderahmane
Radiodiffusion TV Algerienne
21 Boulevard Des Martyrs
Alger
Algeria

Mr. John M. Lachlan
Austrama Television PTY LTD
0/10 Network Australia
Hawthorn Road Nunawading
Melbourne 3131
Australia

Mr. Russel Watkins
Nine TV Network Australia
GPO Box 4088
Sydney 2001
Australia

Mr. Heinz Donnenberg
Osterreichischer Rundfunk
Wurzburggasse 30
Vienna
Austria

Mr. Charles Carter
Broadcasting Corporation of
The Bahamas
PO Box 1347
Nassau
Bahamas

Mr. Hamad Rashid Al Mutlak
Bahrain Television
Ministry of Information
PO Box 1075
Manama
Bahrain

Mr. N. A. Almasood
Bangladesh Television
Television Bhaban
Rampura
Dacca 19
Bangladesh

Mr. Prosper Ver Bruggen
Belgishe Radio en Televisie
52 Boulevard August Reyer
1040 Brussels
Belgium

Mr. Jozef Coolsaet
Belgische Radio en Television (BRT)
Reyerslaan 52
1040 Brussels
Belgium

Mr. Jacques Boigelot
Radio Television Belge
52 Boulevard August Reyer
1040 Brussels
Belgium

Mr. Robert Dethier
Radio Television Belge
52 Boulevard August Reyer
1040 Brussels
Belgium

Mr. George Jetter
Radio Television Belge (see above)

Mr. R. Wangermee
Radio Television Belge (see above)

Sr. Jorge Joas Saad
Radio E Televisao Bande
Rua Radiantes N. 13
Sao Paulo
Brazil

Sr. Luiz Eduardo Borgerth
TV Globo
Rua Lopes Unitas 303
Jardim Botanico
Rio de Janeiro
Brazil

Sr. Jose Roberto Fillippelli
TV Globo (see above)

Mr. Dato James Millar
Radio Television Brunei
Jalan Elisabeth Kedua
Bandar Seri Begawan
Brune

Mr. Nikola Statkov
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29 rue San Stefano
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Catolica de Chile, Lira 46
Apartado Postal 14600
Santiago
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Eleodoro Rodriguez
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Catolica de Chile, Lira 46
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Herman Garcia Barzellatto
Television Nacional de Chile
Bellavista 0990
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Chile

Mrs. Kian Yuhoue
Bureau d'Administration de la Radio
Diffusion de la Republique
Peking
China

Mr. Joseph Gabio Moungabio
Ministere de l'information et
des PTT
Station TV-BP
2241 Brazzaville
Congo

Sra. Silena Ulrich
LatinoAmericana de Television
Channel 11
Calle 7 Y 9 Avenida 10
San Jose
Costa Rica

Sr. Alfonso Portocarrero Arguel
Sistema Nacional de Radio Y TV
Cultural
La Uruca
Apartado Postal 7
1980 San Jose
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Sr. Rene Ipcado
Television Canal 7
Calle 12 Apt. 3876
San Jose
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Sr. Antonio Rodriguez
ICAIC 23-12
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Sr. Pastor Vega
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Radio TV Dominicana
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Florentino 8 PO Box 969
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Telecentro Canal 10
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Chatsworth Television Ltd
97-99 Dean Street
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Mr. John Billett
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7A Grafton Street
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Mr. Alex Mair
Grampian Television Ltd.
Queens Cross
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Mr. Leslie Halliwell
Granada Television Ltd.
Manchester M60 9EA
England

Christophe Grace
HTV Wales and West
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Mr. William Hodgson
ITN House
48 Wells Street
London I1P 4DE

Mr. Vic Gardiner
London Weekend TV T1d
South Bank Television Centre
Kent House Upper Ground
London SE1 9LT
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Mr. John Dilly
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Southampton SO9 4YQ
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Mr. Tim Riordan
Thames Television Ltd.
306-316 Euston Road
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Mr. Michael Warren
Westward Television
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Kirkstall Road
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M. Antonietti
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M. Robert Villeneuve
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International Prices For TV Films

U.S. television exporters anticipate a total foreign gross of over $300,000 in 1980 reflecting a market characterized by continuing growth. The total estimate includes sales of public affairs shows, cartoons, etc., as well as series and feature film product, but the major part of the total is for vidfilm product. One-hour series generally bring twice the half-hour price.

	Price Range Half Hour Episode		Price Range Feature Film	
CANADA				
CBC	$10,000-	$15,000	$15,000-	$25,000
CBC (French Net)	4,000-	7,000	15,000	30,000
CTV Network	10,000-	14,000	90,000-	200,000
LATIN AMERICA & CARIBBEAN				
Argentina	1,000-	1,500	3,000-	6,000
Bermuda	30-	45	90-	150
Brazil	4,000-	6,000	15,000-	20,000
Chile	80-	115	650-	1,000
Colombia	300-	350	900-	1,000
Costa Rica	80-	90	250-	500
Dominican Republic	100-	150	225-	300
Ecuador	80-	115	300-	600
El Salvador	65-	75	450-	550
Guatemala	75-	90	250-	400
Haiti	30-	50	100-	200
Honduras	35-	40	180-	220
Jamaica	80-	95	300-	400
Mexico	1,200-	1,300	10,000-	50,000
Netherlands Antilles	55-	70	150-	300
Nicaragua	45-	60	200-	300
Panama	70-	80	350-	600
Peru	140-	150	900-	1,500
Puerto Rico	1,100-	1,250	6,000-	20,100
Trinidad & Tobago	95-	110	260-	345
Uruguay	75-	85	350-	550
Venezuela	800-	1,000	2,500-	5,000
WESTERN EUROPE				
Austria	900-	1,000	2,700-	5,000
Belgium	1,000-	1,200	4,000-	5,000
Denmark	200-	250	2,500-	3,000
Finland	600-	700	2,500-	3,000
France	8,500-	10,000	30,000-	40,000
West Germany	8,500- (undubbed)	18,000	50,000- (dubbed)	150,000
Gibraltar	40-	45	125-	160
Greece	400-	500	800-	1,000
Ireland	300	350	900-	1,000
Italy	3,500-	4,200	14,000-	30,000
Luxembourg	750-	900	3,000-	5,000
Malta	30-	35	no sales	
Monaco	400-	450	1,000-	1,400
Netherlands	1,900-	2,000	6,000-	7,800
Norway	300-	500	1,500-	2,000
Portugal	215-	300	650-	750
Spain	1,000-	1,350	4,000-	10,000
Sweden	1,400-	1,600	4,000-	10,000
Switzerland	600-	700	2,000-	3,000
United Kingdom	4,500	6,000	60,000-	250,000
EASTERN EUROPE				
Bulgaria	200-	250	500-	1,000
Czechoslovakia	300-	400	2,000-	3,000
East Germany	500-	1,000	5,000-	7,000
Hungary	200-	250	1,300-	1,500
Poland	150-	200	1,000-	1,400
Rumania	200-	375	1,000-	1,500
USSR	120-	300	*6,000-	8,000
Yugoslavia	175-	250	1,100-	1,500
MIDDLE EAST AND SOUTH ASIA				
Cyprus	30-	35	100-	150
Egypt	210-	225	850-	1,000
India	no sales		no sales	
Iran	500-	750	3,000-	4,000
Iraq	350-	500	1,200-	2,000
Israel	200-	300		***1,000
Kuwait	300-	350	800-	1,200
Lebanon	140-	165	560-	660
Saudi Arabia	500-	675	2,000-	2,700
Syria	70-	90	150-	300
AFRICA				
Algeria	90-	100	no sales	
Kenya	40-	50	no sales	
Nigeria	100-	150	300-	1,000
Zimbabwe Rhodesia	official figures unavailable			
South Africa	official figures unavailable			
Zambia		50		100
FAR EAST				
Australia		**	30,000-	50,000
Hong Kong	225-	260	800-	1,000
Japan	3,000-	3,500	40,000	100,000
South Korea	130-	150	400-	600
Singapore	125-	150	400-	600
Malaysia	200-	250	900-	1,200
New Zealand	360-	440	1,300-	1,700
Philippines	250-	350	1,000-	4,000
Taiwan (Formosa)	200-	250	600-	900
Thailand	150-	200	600-	800

*USSR: Dollar sales very rare and prices unsettled; still seeking barter deals.

**Australia: Telefilm sales in Australia are made under various arrangements: rights for the four capital cities (Sydney, Melbourne, Brisbane and Adelaide), rights for all Australia, original telecasts only originals with repeats guaranteed at 50% of the price, multiple runs and various types of rerun deals.

One run in the four capital cities is — $7,500 per hour. The Australian Broadcasting Commission buys rights for all of Australia. The ABC pays at least 20% more than the above price. Those prices are for primetime. Miniseries and specials bring considerably more — up to $40,000 or even $50,000 per hour. Potential revenue for the commercial country stations (in markets outside the capital cities) is anywhere from $2,000 to $2,500 per hour.

***Israel: Few American sales of features.

BUSINESS

MITCHELL W. BLOCK

FILM FESTIVALS: JURY DUTY

I recently spent a day working on a pre-screening committee for the CINE competition (CINE is the Council for International Non-Theatrical Events), where two awards are presented: Golden Eagles go to professional films and Eagles to student and amateur films. Students may enter their films in either the professional or amateur category, but under CINE's current discriminatory bylaws student films cannot compete in **both** professional and student categories.

The CINE competition has two cycles. The first has a deadline of February 1 and the second is on August 1. The purpose of CINE is to select and submit films from these winners that are most suitable to represent the United States film industry in international competition. As many as 200 films are sent abroad each year to over 100 film festivals by CINE, which handles all of the paperwork and shipping for the small fee of $35.00 per festival entry. (For additional information contact CINE at 1201 Sixteenth Street, N.W., Washington DC 20036, (202) 785-1136.) CINE is a festival for entering festivals.

The Screening Process

Regional screening juries comprised of film and subject matter specialists make a preliminary selection from all of the films submitted to CINE in any one category. Usually about 30 juries and more than 300 jurors take part. I served on two juries this year and the experience was very similar to the one I had last year while serving on another jury. Once the preliminary jury finishes with a film, it is sent on to a second jury.

This year a new form was used. This form constitutes the real reason this article is being written. Filmmakers can benefit by knowing how their films are judged. Since CINE does not award competitive prizes, films only compete against themselves. CINE's aim is to select the best Americans films to represent our industry.

The Form

Each juror is required to fill out and sign a form for every film screened. Our committees screened all films in their entirety. The form has two major sections. In section one the jurors are asked to rate each film on a one to ten scale in the following areas: visual quality, creativity, sound track, treatment of substance, story presentation and editing. Each of these areas are pretty straightforward. CINE did not provide our jury with a glossary or examples for each of these terms. It should be noted that the projection facilities used in Los Angeles for film (16mm and 35mm) and tape (¾ inch) in both of my jury experiences were first class professional facilities. From one film to the next, visual quality and sound could be objectively evaluated by the jury and for the most part everyone seemed to agree on focus, color, lighting, sound quality and so on. The category of "creativity" caused some problems for me as did "story presentation" and "treatment of substance", but for the most part these areas seem to be quite subjective. Well-shot films with excellent sound and editing are not necessarily good films. The "good" part from a CINE judging panel's point of view seems wrapped up in these three subjective areas.

The second part of the evaluation form asked a series of questions. Three answers were permitted: "Yes", "No" and "Maybe". The questions asked were: do you feel this film is of Festival quality; is the film in any way discriminatory, offensive; does this film belong in another category; do you believe this film is generally accurate; does the film achieve its stipulated purpose? These questions are interesting in that they provide insight into the CINE judging process. The first question about "Festival quality" is key. What is meant by "Festival quality"? This subjective question prompts the judge to consider his or her experience with foreign festivals and based on that experience decide if the film screened has a chance.

This then is the bottom line: CINE wants the films it enters into festivals to be shown and/or win prizes. CINE is in the business of selecting award winners to win more awards. It is this step in the judging process that is key. The questions about "purpose" or "accuracy" provide jurors excuses to knock films out. Yet purposeful, accurate films are capable of being real losers. As a judge dealing with subjective categories, one's best defense might be to say, "When I see a good film, I know it is a good film". The value of the CINE form is that it forces the jury members to look at all films in much the same way. The film screened first thing in the morning seems to have an equal shot with the film screened mid-morning or after lunch.

The final section of the form asks the jury member to say why s/he did not select a film. This section is useful in that it again causes a juror to deal directly with the film. I must admit that in a few cases I simply wrote, "This is a terrible film" or "This film is poorly done, see above" but for the most part I tried to be as specific as possible.

As one of CINE's board members said to me in an interview, CINE ". . . provides a passport to a film. It is not a festival, but a screening process." I think that is an apt description. A Golden Eagle means that a few juries consisting of less than 30 individuals liked your film more than other films or felt that it should receive a passport. This writer feels that the more that is known about film festivals the better independent filmmakers are able to decide if they want to submit their film.



RED ITALY

PROFILE: *Eric Mitchell* INTERVIEWED

BY BILL JONES AND LESLIE TONKONOW

In the mid seventies Eric Mitchell began acting in super-8 and then 16 mm narrative features made by young filmmakers loosely associated with the downtown music and art scene sometimes called "Punk" or "new wave". Mitchell was, as he says, more interested in his own ideas, and in 1977 made his own super-8 film KIDNAPPED (super-8 color, transferred to video cassette, 60 minutes).

In his words, it's "A nostalgia item", six young artists in an East Village tenement playing at being 60's style underground film stars in the guise of '70's left wing terrorists. A spoof on a spoof, but more than a parody, a record of the late '70's with all its '60's reference points.

Only five months later Mitchell finished his second film titled RED ITALY, shot entirely in New York, pretending to be Italy. There is a traditional Italian filmic conflict through the class-crossed, ill-fated love of the pious socialist (Eric Mitchell) for a glamorous American starlet, (Jennifer Miro) the victim of capitalist degenerates. As Mitchell says, it's "a little bit of rhetoric and a lot of posing", but the effect of "faking" Italy is convincing.

Mitchell's latest film, UNDERGROUND U.S.A., (16mm, color 85 min.) is more than just a lavish update of KIDNAPPED. It combines all the 60's references of KIDNAPPED with the story of a washed up Underground film star who has no existence without a starring role. It is the perfect representation of late '70's America in an existential crisis.

In all three of his films Mitchell acts as well as directs. In these roles he plays a sometimes intrusive observer. Not always a passive watcher, he is often the catalyst for the film's action, or as he says, he plays "the reason the film gets made." In this way he actually directs the film while in front of the camera, in character.

In order to show his new films, Mitchell joined with others in his lower Manhattan community of artists musicians and filmmakers to form *The New Cinema*.

ERIC MITCHELL

They opened their own theater, transferred the flimsy super-8 prints to videotape and projected them with an Advent. As his audience grew he upgraded his format from super-8 to 16mm with unusual leaps in production quality.

This year UNDERGROUND U.S.A. opened at the St. Marks Cinema on Second Ave. It ran for five months as the midnight show, and unlike many independent narrative features it made and continues to make money.

The following interview was conducted in Eric Mitchell's East Village Flat. Unlike the run-down apartments in KIDNAPPED, Mitchell's place is neat and business-like. Everything in the small room pertains to film. Story-board drawings tracing the story of the John Kennedy Assasination, complete with numerous news photos of Lee Harvey Oswald cover the walls.

L.T.: Who are you and who do you know anyway?

E.M.: That's the line from my movie.

B.J.: It sounds like a question.

E.M.: My name is Eric Mitchell and I make movies, and my friends do other things.

B.J.: And your friends are in your movies?

E.M.: It happens that I know actors who want to be in my movies. At first I acted in movies, then I made movies and I drew from the people who I had come to know, but I don't have a stable or anything like that, although there are repeats.

B.J.: Do you like that situation where you use the same actors?

E.M.: From an artistic point of view I think it's very good, this sort of reference, where in one movie an actor has a starring part and in the next only a bit part. It's more democratic than the star system. But that might change because of commercial contingencies. If I want to have bigger budgets I might have to spice it up with some new actors. Anyway the movies are changing. My previous movies have only drawn on the downtown rock music/art scene. I may have to change that in the next movie. Like a total change of cast and milieu.

B.J.: So let's talk about your first film, **Kidnapped**. Was that the most spontaneous of your films? Did you cast it less carefully?

E.M.: No, **Kidnapped** was kind of strange because it started out to be one idea and turned out to be something entirely different.

It happened around the time of the Baader-Meinhoff kidnapping. And the people I knew were talking about it a lot and playing up to these media characters. Also I had just seen Warhol's **Vinyl**, which was made in 1964. I decided to make a film about the punk scene that was happening now but in the style of the 60's underground movie.

Originally, the story was supposed to be what happens if the Baader-Meinhoff gang decided to make a film while they're between actions. Actually the Baader-Meinhoff did make a videotape of their capture for the press. I was playing on this real occurrence.

Out of that, characters were drawn. Anya Phillips I saw as sort of the leader, but ultimately it turned out to be about six people in an East Village apartment and what their relationships could be. Then there is the kidnapping but it's not really the point of the movie.

I wanted to use all the conventions of underground films. I still believe that the underground movement was the only original independent narrative movement that came out of America. In a sense it was a movement that was consciously against the Hollywood model. So they used the static camera, no rehearsing, the script seen in the shot, the whole idea of bringing everything together — no editing.

B.J.: So that's what you did.

E.M.: We started shooting, we ended shooting and that was the movie, right! I gave the scripts out when people came in the door, and there was the camera, and everyone took some sort of drugs. Some people took ups and some people took downs.

It took about six hours. We edited some scenes in the camera, but finally it's just rolls of Super-8 film. Then we transferred it to videocassette.

Mostly, I was interested in the 60's conventions. It was a nostalgia item.

B.J.: It became more theatrically sophisticated as it went on, as people became less self-conscious.

E.M.: What was more interesting was what happened when people didn't have any dialogue. Sometimes how they smoke a cigarette is more interesting than a long monologue going on at the same time. In this way I wanted to record the way my friends were at the time, because I thought they represented something important at that moment.

L.T.: Do you think the thing they represented, especially in terms of a weird kind of sexuality, or weird asexuality, was or is applicable to these times in general?

E.M.: I think it still works now but then there was all this about the difference between parody and posing, or between being what you want to be and playing up to something that exists in the press. At that time people were less self-conscious than they are now. I'm talking about a very specific group around the music and art scene.

L.T.: I think it's interesting that you say these attitudes pertain only to this one little group, because when I saw **Kidnapped**, I immediately thought of **Underground U.S.A.**

E.M.: They are basically the same movie.

L.T.: But you chose to call the later movie **Underground U.S.A.** Did you really mean U.S.A.?

E.M.: **Kidnapped** is a purer movie. In that way I like it better. It is the original idea. It captures perfectly that back-to-the-60's thing the way that I wanted to.

You set the rules and whatever happens cannot be bad because you say it has to be good. It was my first movie and I played it safe. I could not fail, right?

Underground U.S.A. was a final statement on something I saw. Maybe that's why I called it **Underground U.S.A.**, because it was about to become something else other than underground.

B.J.: There is something else in your movies that is outside the underground conventions — that you are director and star. In **Kidnapped** you really direct the action in front of the camera while still in your character. In many ways it's the same in **Red Italy** and **Underground U.S.A.**

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E.M.: In **Kidnapped** it had a lot to do with the Baader-Meinhoff thing we were playing up to. Everybody was ordering everyone else around. We took turns. And I never thought of myself as the star of the movie. I always thought Anya Phillips was the lead and in **Red Italy,** Jennifer Miro and in **Underground U.S.A.,** Patti Astor was the focus. I always thought of myself as the catalyst — why the movie was being made in a sense.

B.J.: What are the essential differences between **Kidnapped** and **Underground U.S.A.**?

E.M.: Underground U.S.A. is a vastly more stylish film. I was interested in the actors' relation to the camera and how it affects their performances.

B.J.: I thought the most interesting thing about **Underground U.S.A.** was an elusive, shifting point of view.

E.M.: That also has to do with the camera. In conventional Hollywood movies, point of view is used to help you identify with one character or another. In **Underground,** it was more like we choreographed the camera and the rest of the scene followed from there. It's difficult to talk about point of view in my movie.

B.J.: As the director of these events and as an actor in your own, films would you say you always feel a part of the action? Do you fit into the milieu you've created?

E.M.: I know what you mean, but I was in the film in the character of an intruder into these people's lives. So every time I'm in the shot I just sort of exist there, which is how I felt someone would come into someone else's life. Just watch what was going on.

B.J.: Was that sense portrayed in the visual style of the film **Underground U.S.A.** ?

E.M.: There were different things that I was trying to do, like play with the idea of the static camera which is a moving camera, to maintain a very even medium-shot attitude and always stay a little bit removed from the characters and watch with the camera.

B.J.: People were posing, even if they were moving.

E.M.: When we shot the movie we did a lot of orchestration with the camera. If the camera moved the actors, the actors moved with it. The acting was done as if in a play. Each sequence was rehearsed, then shot. There was no cinematic tailoring of the dialogue.

I would like to say one thing about **Underground U.S.A.** I tried to make the movie as a final statement about something I saw and experienced, and I feel if there is any sort of cultural background to New York it's the underground music and art scene. People in that scene of no more than, say, a thousand



people don't often get recognition in a wider sense, but these ideas are still ripped off and eventually become the mainstream. I just wanted to keep that from happening in some way. I was interested in the story of what happens to an underground star when she's no longer in the movies — which is the story of **Underground U.S.A.** — but really, its about something I saw, something experienced.

L.T.: I'd like to ask you about the women in your films. Women play an important part in all three of your films, and yet the different characters all seem to be the same woman. What do you think about that?

E.M.: What are they like?

L.T.: I'm asking you.

E.M.: Yeah, yeah — I know, kind of passive.

L.T.: A type of woman who is passive, reactive, and yet has this underside of terror and hostility.

E.M.: Yeah.

L.T.: It's a stereotypical portrayal — like a Judy Garland type.

E.M.: I guess I'm attracted to portraying this kind of woman. I don't know why. They are very cinematic in a way. It's more like a celluloid personality. I know what you mean though. I've never had a woman who was totally in control of the events in her life. They're usually manipulated by men. Especially the Jennifer Miro character (**Red Italy**) and the Patti Astor character (**Underground U.S.A.**). They are victims of something. Either their husband, or their professional situation.

L.T.: Like **Beneath the Valley of the Ultra Vixens**.

B.J.: I'd like to talk to you about your ideas on acting. In **Underground U.S.A.** there was a lot of physical acting. But the speaking, or dialogue, was always flat in comparison. They were all very well defined physically but the dialogue seemed very separate.

E.M.: Yeah, I like that. I wanted it flat like a cartoon. You know, with the bubbles that appear with the words they are to speak. In a Hollywood movie the emotional impact that you receive is based on the acting.

You feel an emotion and then you regret that emotion because you've been conned by that film. You feel a tear on your cheek, then the image flickers by and then you have to repress it and wait for the next emotion you're supposed to feel. I wanted to let the viewer decide about emotions, not the film. I like acting that's less emotive.

B.J.: Then what are you left with? In a Hollywood film you have the story and the characterization, the acting of the story.



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E.M.: In **Underground U.S.A.** the story is assumed. You're supposed to know from when she (Patti Astor) first enters what the story is about. And the dialogue is to be delivered very flatly — like you read a book.

B.J.: That's what I mean. What are you left with in the movie?

E.M.: You have one more version of the same story. That's what movies are all about. One thing about the emotions is that I'm not quite yet sure how to handle it. If someone were to go totally emotional, I would freak out. But I still don't believe that that would be great acting. I don't want that. In my next film I want to experiment with the close-up, but totally in control. Have you ever seen Bresson movies? They are flat. They tell you things but in a different way.

B.J.: Then is there information relayed?

E.M.: Well, there is a lot of information in the way the dialogue is delivered and in what is in the dialogue, especially in the normality of it. The essential dialogue is very simply dialogue. If we're making a movie right now we should make it about the way they talk right now. Americans are not very articulate. Right? They are a very simple people. Right?

L.T.: (laughs)

E.M.: You know what I mean. The American language is shrinking in a sense. When you hear people talk they use 500 words all the time. But if you talk about identifying with the actors in my movies, you have to identify with what's being said, not how it's being said.

L.T.: That's a very Minimal sensibility as opposed to a kind of Romantic....

E.M.: Yeah, but I think it's kind of Romantic in the images and the general situation. I felt a certain romanticism toward the movie. A romanticism of lifestyle. Ultimately that's what the movie is all about. Being in New York and the artist/music milieu was romanticized.

B.J.: Then do you think people are envious or empathize with these romanticized characters? Will people eventually want to be like them? Do people want to be them?

E.M.: Empathize?...No. I always wonder if people want to see on the screen something that is them or something else. It's a thin line. If you show people to themselves, they don't usually like it. If you show them something else, they don't understand it. You're always playing a thin line.

Underground U.S.A. has this particular problem: that it can easily be hard to identify with it, but on the other hand people can identify with it and find themselves in there and hate how I treated them. "I made them so shallow", "I made them so uninteresting" — you know? A lot of the criticism was like that. But I thought...If you find yourself in there and you don't like what you find, then I've succeeded. That's fine, right? Right! And if they can't identify with it then that's because the subject matter was too limited. Right. But in my next film, I'm going to shift everything around. People will think I'm going to make the same movie but I'm going to shift to a more normal set of references.

The interesting thing about these movies that we make is that they are still not such big projects, that we can still do what we want and reach who we want. In Hollywood movies it's all about reaching the larger audience. Elements in the movie must be identified by 70 million people. And I think that in terms of their appeal, the fact that my movies are limited to a certain point of view, a certain style, is their strength, not their weakness.

L.T.: Can you say more about your next film?

E.M.: I don't want to say too much specifically because, you know, I don't want to have to eat my words. But in my next movie I want to try to deal with the specific anxiety people have right now about the future. There's a sense of doom in people's lives. I want to deal with it in a positive way. To try to break down exactly what's happening and how it affects you. You know, if you go to a store one day and buy a bun for 15¢ and the next day it's 20¢ — just like that in two days. That tells it all. Then after the situation is set out in the introduction to the movie, I'd like to find a way to break it, to find a solution.

B.J.: You want to find a solution?

E.M.: I want to deal with a character that's trying to find a solution. You know, nobody has relationships anymore. It's too frightening to invest in the future. I want to add a little adventure in the American film theme. I want the character to break — to go somewhere, to be somebody else — to change his life. That's what I'm talking about. What I'm talking about is very pared down. Essential items.



ERIC MITCHELL

PTV's CIA Show

The following article is a reprint from the July 19-26, 1980 issue of the Nation. Reprints are available from The Nation, 72 Fifth Ave., N.Y., N.Y. 10011.

JOHN S. FRIEDMAN

One of this season's most popular public television programs was *Free to Choose*, written by and starring controversial economist Milton Friedman, among whose previous activities was advising the Pinochet government in Chile. The show examines almost every facet of the free enterprise system except the source of the funding for Milton Friedman's series debut on public TV. As far as the average viewer of *Free to Choose* could tell from the credits, the money was provided mainly by foundations rather than corporations; once again, it seemed public television had provided an independent forum for controversial programs.

But did it? If a program on the energy crisis were funded by the Mobil Oil Corporation or the Exxon Corporation, the conflict of interest would be obvious, but the ethical problems raised by foundation sponsorship of public television are less clear-cut. The general public regards foundations, for the most part, as charitable organizations functioning on behalf of some ill-defined public interest, and the foundation world has worked hard to foster this image.

But it is precisely this benign public view of foundations that has made them increasingly attractive "neutral" sponsors for controversial public television shows. Corporations and institutions whose images are tarnished now seek such "neutral" intermediaries to convey their views.

The Smith Richardson Foundation of Greensboro, North Carolina, is one such ideological middleman. This non-profit foundation, which provided seed money (a small but crucial sum) for *Free to Choose* as well as for other programs of similar conservative hue, has had close ties to the Central Intelligence Agency and the Defense Department for many years. Its funding of programs dealing with foreign policy or domestic spending raises serious questions about what should constitute a conflict of interest. Of equal importance is the viewers' right to know the ideological leanings of the underwriters of such programs so that they can better assess their objectivity.

Raising money for public programs is as uncertain as panning for gold. Advertising isn't permitted on the system, which is partially funded by the Government. Producers of controversial programs have a particularly difficult task because underwriters are reluctant to support them.

One reliable and lucrative source of funds, however, has been the Smith Richardson Foundation. With assets of approximately $60 million, the foundation has, since 1975, given about $250,000 for public affairs programs on noncommercial TV: some $25,000 for Friedman's *Free to Choose* (the program's largest preproduction grant); about $105,000 for *In Search of the Real America*, which examined topics that included the C.I.A., defense and foreign policy; $50,000 to WETA, Washington's public broadcasting station, for a planned series, currently in limbo, on American foreign policy, and $40,000 for *The American Gift*, a series resembling *Free to Choose*, which was shelved because KERA, the Dallas public station, lacked sufficient funds. In nearly every case, Smith Richardson provided the most difficult money for producers to raise — seed money for preproduction expenses.

In addition, in 1977 and 1979, the foundation gave a total of $47,500 in preproduction grants to WGBH, Boston's public station, for a program on the C.I.A. The program grew out of research undertaken for an episode of *In Search of the Real America*, entitled *Two Cheers for the C.I.A.*

The new program on the C.I.A., *Night Watch at Langley*, supported in part by the Smith Richardson Foundation, is being prepared according to the program's promotional brochure while "Congress is considering what sort of limitations ought to be imposed on the C.I.A." A fund-raising letter reveals the producers' approach: "Rather than get involved in all the complexities of the past, we thought it better to look ahead and examine what role the C.I.A. might play when confronted with a crisis in the future."

Drafts of the story and teleplays are being reviewed by "consultants," according to the promotion brochure, who include William Colby, former director of the C.I.A.; Samuel Helpern, former C.I.A. executive assistant to the deputy director for plans; John Maury, former C.I.A. chief of Soviet operations, legislative counsel for Congressional relations and Assistant Secretary of Defense, and Cord Meyer, former chief of the C.I.A. covert action staff, chief of the London station and assistant to the deputy director.

Despite the fact that Smith Richardson Foundation money and other grants have not been enough to produce the program as yet, the initial biases of the project and of a key underwriter indicate some of the problems raised by Smith Richardson as a donor of such money for public TV programs. The more one knows about the foundation the more disturbing these problems become.

In 1935, the Smith Richardson Foundation was incorporated in North Carolina under the name of the Richardson Foundation. It was established by the late H. Smith Richardson, the son of the founder of the Vick Chemical Company. The company's name was changed to Richardson-Merrell Inc. in 1960 and the foundation, which is independent of the company, changed its name to the Smith Richardson Foundation in 1968.

The foundation has the same Greensboro address as the center, and both are run by the same people: R. Randolph Richardson Jr., president and trustee of the foundation, is on the board of trustees of the center,

and his brother, H. Smith Richardson Jr., chairman of the foundation and trustee, is also chairman of the board of trustees of the center. In other words, the foundation and the center are linked historically, financially, geographically and administratively.

Although the center has provided leadership training courses for more than 100 organizations, it has had a special relationship with the C.I.A. and the Defense Department since its founding. For instance, the C.I.A. and the Army sent staff to the very first training programs offered by the center. In 1978, more than thirty-five high-ranking officers and some thirty-five C.I.A. members took part in center activities, and in the last few years, the center has transferred a leadership development course to the C.I.A., which the Agency uses on an in-house basis.

Still another connection between the defense establishment and the center is a multi-year contract with the Office of Naval Research for development of a management-simulation model. The contract, totaling about $130,000, is one of the largest single contracts awarded the center. In 1978, the C.I.A. and the Defense Department paid the center a total of about $115,000, which, excluding the contributions of the Smith Richardson Foundation, was almost 20 percent of the center's total income.

Finally, the Smith Richardson Foundation itself has other ties to the defense and intelligence establishment: several top-level officials, at present advisers or employees of the C.I.A. and the Defense Department, are among the consultants who review grant applications for the foundation.

When questioned about its connection to the foundation and the foundation's support of public television programs that advocate higher defense appropriations, a Defense Department spokesman said that the department "does not consider the underwriting of PBS programming by the Smith Richardson Foundation as a conflict of interest even though programs underwritten by the foundation may have been defense-oriented." A spokesman for the C.I.A. refused comment beyond denying that the Agency is funding any programs on public television, adding that since 1977 internal regulations prevent it from providing "help of any kind to any media directed at the American public."

But at least one person involved with television programs supported by the Smith Richardson Foundation has been associated with C.I.A. media activities in the past.

Richard M. Scaife, chairman of the Sarah Scaife Foundation and trustee of the Scaife Family Charitable Trusts, was listed as the owner of record of Forum World Features, a news service, which a 1975 article in *The Washington Post* identified as being C.I.A.-funded. The Scaife group of foundations has given money to many of the same programs supported by the Smith Richardson Foundation: the Scaife Family Charitable Trusts made grants of about $225,000 for *In Search of the Real America* and $100,000 for *Night Watch at Langley*; the Sarah Scaife Foundation, administered by the same person, Richard Larry, gave $500,000, the largest grant, for *Free to Choose*.

The Public Broadcasting Service does, of course, have guidelines about funding for its programs. For most of its information about underwriters, PBS relies on the individual producers. Corporations usually receive far closer scrutiny than general-purpose foundations like Smith Richardson, and it appears that PBS's main concern is that a particular commercial product or firm not be promoted: PBS, for instance, disallowed a $1,000 grant from the Capezio foundation for a dance program because the program might have been construed as a promotion for Capezio dance products. More recently, PBS expressed concern about labor union support for *Made in U.S.A.*., a proposed series on the history of the labor movement in America, and asked that initial funds from unions be supplemented by assistance from other underwriters.

When informed about the Smith Richardson Foundation's longstanding ties with the Defense Department and the Center for Creative Leadership's links to the C.I.A., Barry Chase, director of current affairs programming for PBS and, from 1976 to 1978, associate general counsel responsible for approving underwriters, commented, "It strikes me as something not important enough to matter." (Neither PBS nor executive producer of *Night Watch* Austin Hoyt knew about the C.I.A.-Defense-Smith Richardson connections until interviewed for this article.)

Chase also pointed out that the foundation contributed less than 50 percent of the total costs of *In Search of the Real America* and *Free to Choose* and the C.I.A. and the Defense Department provided only a "small percentage" of the center's total funding. When asked about *Night Watch at Langley*, however, Chase said that Smith Richardson support "makes me a little more uncomfortable but I still find it acceptable."

Where, then, does Chase draw the line? On the one hand, he is adamant that the subject matter and the approach to programs be initiated by producers and not by foundations. Yet in 1977, Auston Hoyt wrote the following letter to Michael Rice, then president of WGBH: "The Smith Richardson Foundation has granted WGBH $7,500 to develop a proposal on the role of intelligence (of the spook variety) in America." In this case at least, the foundation would seem to have initiated the program and decided upon its direction. When he was asked to respond to this charge, Hoyt offered a different sequence: "The idea came from WGBH. Smith Richardson gave WGBH a small grant so we could develop a fund-raising proposal. This is far different from saying that Smith Richardson generated either the idea or the proposal." Leslie Lenkowsky, director of research and spokesman for the Smith Richardson Foundation, added, "We never tell producers what to do."

Conflict-of-interest standards are clearly violated when a producer sends a script to an underwriter. The mere act of sending a script to a funder "is journalistic interference," Chase emphasized. "It's an improper thing

for a producer to do." He considers such an opportunity for editorial control "a violation of our most sacred principle, and the program ought never to be seen on PBS."

Yet in a letter of January 5, 1979, Hoyt wrote to Lenkowsky about *Night Watch*: "Enclosed is ... the first draft of Ray Cline's story...." And on July 13, Hoyt wrote again: Enclosed are the "first draft of episode one of our CIA drama" and "a treatment of episode two." Asked if this was improper, Hoyt explained that sending scripts was part of a "periodic report to underwriters to show what their money has gone for" and "there was no interference from any of the underwriters." Lenkowsky's comment was: "As underwriters we have every right to see the script. We did not ask for changes."

The Smith Richardson Foundation denies that it has done anything improper. Asserting that "we fund good, tough shows," Lenkowsky stressed that "we are not doing anything for the Defense Department or the C.I.A. within the foundation." Adding that it is an "oversimplification" to characterize the foundation as pro-C.I.A., he claimed that the foundation has "absolutely no control over the Center for Creative Leadership," and he emphasized that the center's income from the Defense Department and the C.I.A. is "only a small part of its annual budget." Nevertheless, questions remain since the Center for Creative Leadership, the foundation affiliate, received substantial funds from the C.I.A. and the Defense Department at the same time that the Smith Richardson Foundation was boosting these government agencies through programs on PBS.

Obviously, PBS cannot investigate every underwriter in detail. But it can certainly scrutinize foundations as closely as it does corporations and labor unions. The issue is not whether conservative or liberal foundations are funding public TV programs. The issue is accountability. I am not suggesting that certain views that many may find obnoxious should not receive a public hearing (an anti-C.I.A. show, *On Company Business*, has been aired on PBS) — only that hidden sponsorship of controversial shows on public policy issues should be avoided by producers of public television programs. Viewers should, for instance, be as aware of the underwriters for John Kenneth Galbraith's *The Age of Uncertainty* (the Ford Foundation among others) as for Milton Friedman's *Free to Choose*. But a simple listing of these underwriters in the credits for the show is, of course, insufficient without accompanying information about who they are and what they represent. In view of the difficulty of communicating such information to people who are only watching television, perhaps the solution is the one suggested in *A Public Trust*, the recent report of the Carnegie Commission on public broadcasting: underwriters should give money for general support rather than for specific programs.

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EDITING & POST-PRODUCTION FACILITIES

Media Clips

BY JOHN T. RICE

This new column will be an ongoing part of our information resource center activity. Any members with pertinent information are encouraged to make submissions. Contact John T. Rice at AIVF.

CPB/CSG Review Hearings

The Corporation for Public Broadcasting is holding review hearings on the proposed status of Community Service Grants. CSG's provide 60% (and going up!) of the total federal appropriation to public television and are given to stations with no strings attached. For monies to be mandated for local programming and acquisition, these CSG's will need to be re-evaluated and perhaps "dedicated" to independent production; in other words, more money for programming, and the beginning of a lid on "station"-related overhead expenses.

Independents interested in testifying call Mattie Hardy at CPB. The dates are: 1) November 6, 1980/Minneapolis-St. Paul; 2) November 11, 1980/New York City; 3) December 2, 1980/Salt Lake City; 4) December 11, 1980, Nashville; 5) January 16, 1981/Los Angeles; 6) January 20, 1981/San Diego. For more info on AIVF's perspective contact John T. Rice.

FCC/Lower Power Stations

Want to start a grassroots broadcasting station for $55,000? With the decision by the FCC to open up the low-power channel space, independents have an opportunity to do just that. The new service would limit VHF stations (2-13) to a maximum 10 watts, and UHF stations (channels 14-83) to a maximum 1,000 watts (range 12 to 15 miles). These stations can originate an unlimited amount of community programming and have the option to offer subscription TV. The networks are restricted from entering the market but there are very few other FCC restrictions. Contact the FCC for their report, **A Micro-TV Service in the United States**, and the Consumer Assistance office for further info at (202) 632-7260.

NY/Metro Cable Groups Meet

Users of cable access (producers, facilities, media centers) have been meeting in New York under the auspices of the Tri-State Planning Commission. This "Telecommunications Advisory Committee" has received an NTIA grant to survey the available facilities, programming and needs of these cable groups. A study will be published as an appendix to the regional planning study, **Project Metrolink**, and will begin to form a basis for enhancing cable facilities and distribution coordination. Positive ideas put forth so far include: regional access mobile vans with an ability to go "live", Cable festivals, satellite networking between cable systems and/or libraries, exhibition centers. Contact Bill Rushton for information at (212) 938-3321.

AIVF Appointed to TAC

AIVF's President Jane Morrison was recently appointed to the PBS Satellite Transponder Allocation Committee. This body makes policy decisions that affect the nature of future access to PTV satellite transponder time (3 on line, 4th transponder due Jan. 1, 1981). With PTV intending to sell part of the excess time in a profit-making deal with Western Union, independents might find themselves losing a potentially significant distribution mechanism. We are suggesting support systems to help facilitate this service which should include reasonable rate structures, billing procedures and promotional efforts.

We believe the satellite system, essentially a PBS service for stations, should "afford an added measure of access assistance to small independent producers who are seeking to solicit financial backing for a planned program or...to disseminate programs directly to the public" **(Senate Report on PTV Financing Act of 1978.)** Contact John Rice at AIVF for more info.

Next PTV Funding Bill Update

The next PTV financing act is now beginning its long legislative process. AIVF and other citizens' advocacy groups have already briefed the National Telecommunications Information Agency (NTIA) concerning maintaining the progressive language of the PTV Financing Act of 1978. Problems in implementing the "substantial amount for independents" has prompted us to ask for more specific legislative mandates.

We should expect a tough fight from public television. CPB/Congressional Subcommittee Oversight hearings are due sometime in November '80. The next Funding Bill sessions will probably not begin till June '81. For more info call Carolyn Sachs for the House Subcommittee on Communications at (202)225-3651. Independents interested in coordinating testimony call John Rice at AIVF.

New Technologies for Independents

Three AIVF presentations in December, and one in January, will explore new techniques in producing and distributing films and video. These multi-media demonstrations will focus on the inherent creative potential of these new systems, and the utilization of these technologies by Independent producers. On Dec. 4th, 1980 the subject is **Low-Power: The Way to Independent Television?**, featuring F.C.C. hearing videotapes. **Producing for Video-disc**, with Patrick McEntee, Director of Interactive Programming, Sony Corp., will be on Dec. 11th. On Dec. 18th, Kim Spencer of Public Interest Video Network will discuss **Independent Distribution Via Satellite. 3-D TV** with Ted Conant of the DOTS System is tentatively scheduled for Jan. 5th, 1980. All presentations begin at 8:00 p.m. and are free for AIVF members, $4.50 for non-members. For more information contact John T. Rice at (212) 473-3400.

Access II: Handbook for Satellite Distribution

The National Endowment for the Arts has recently completed an Independent Producers' Handbook of Satellite Communications called **Access II.** This handbook is a practical guide for independent producers interested in distributing to PTV, cable and commercial television and radio systems. It includes descriptions of current satellite systems and networks, contact person information and background history of independents' usage to date. This handbook is a must for any independent involved in self-distribution.

Authors: Joseph D. Baken and David Chandler. NEA Publication Coordinator: Marion Dix. Copies are $3.00. For more information contact John T. Rice at AIVF.

Please send me

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Statement by Kathleen Nolan

(On September 18, 1980, CPB Board member and past Screen Actors Guild President Kathy Nolan made an emotional presentation which criticized a "union-busting" seminar NAEB had planned for participants at its annual conference. The seminar, entitled **Labor Relations in Public Broadcasting Stations***, has since been eliminated from the program. Printed below is the transcript of Ms. Nolan's statement, depicting public broadcasting's PR woes.)*

As many of you know, there has been a long history of conflict between labor unions and working people and the management of public broadcasting stations. We all know as well how many people in our creative society have been disappointed at public broadcasting's performance in terms of "openness" and participation in the decision-making process of our industry.

What I hold here in my hand is an example of the perception of public broadcasting's views on labor unions, a perception which causes working men and women in the creative fields to be skeptical if not downright disgusted about the mission of public broadcasting.

This is an NAEB Public Telecommunications Institute registration form for a labor relations seminar to be held this coming Sept. 30, here in Washington. And I use the word "seminar" loosely since the term implies balance and equity in discussion of any issue. It reads, and I quote from the publication the purpose of this so-called seminar:

> "Presentations will include focus on the need for specific commitments by management to direct dealing with employees as **individuals** and in groups and on two-way participation in policy-making problem solving **as an alternative to unionism**."

In other words, this seminar is purely and simply a "union busting" meeting, and nowhere in this printed matter is there one word about the advantages of labor organization representation.

Let me continue. It says:

> "Time will be set aside for discussion of individual situations and circumstances as they occur at stations, **as will the implications of unionism** as the stations consider moving into "national productions."

"Finally," it continues, "the early warning signs of union organization efforts will be enumerated."

Perhaps our President, who has a history in the arbitration field, may take another view, but my dear friends and colleagues, I do not see how anyone could take this seminar, conducted by one of our national organizations, as anything but an **anti-unionism** effort on the part of one of our contractees.

All I really want to say is that for a publicly-funded institution to openly and proudly announce to the world that it will spend public money to fight union organization efforts is not only unheard of but far worse than private business efforts to do the same thing. At least private business is not totally on the federal, local and state dole. I would remind my friends in public broadcasting that working people and union members pay taxes too.

If we wonder about our image with labor and others who do not feel a part of our processes, need we wonder more? I know every union member who reads this will be personally offended as I am.

However, I think this attitude is reflective of a much larger problem: how public broadcasting is perceived by ever-growing numbers of average citizens and national organizations who increasingly question the worth and purpose of public broadcasting.

I hope we remember who our friends are, who we are really here to serve, as we move into a future of lean budgets and public scrutiny of more and more of our publicly-funded activities. We are supposed to serve all the people of the United States, not just the handful of people who manage stations. Yes, our program products should serve minorities, women, the average working people, not just the upper crust of our culture. Yet we are repeatedly challenged by those who feel left out. So much of what we have deliberated over the past year has to do with the question of whether most or all of our energies and funding decisions should flow through the stations, both TV and radio. I remind you that the stations do not have our responsibilities as Board members and trustees to all of the people through the Congress as representatives of the people. Are all of those voices we continue to hear from about our leadership, our policies and practices just so much wind, or is there merit to their concerns?

I can assure you that public broadcasting, both nationally and locally, is increasingly viewed by labor, by minorities, women, and many other groups as hostile to their interests.

Look at the publication of **Dial Magazine** and who its intended readers are — the more affluent, the better educated. Look at our past — and present — relationships with independent producers who do not have ties with the stations. Look at the serious problems with EEO in public broadcasting, both here at CPB and throughout the system. Look at the role of women in our management of public broadcasting.

I would hope that as we move forward we are mindful of this record and of the people who feel public broadcasting has no impact on their lives, and sadly, no services directed toward their interests. Elitism, I think it's called.

Unless we take a leadership role in this area starting right here in this room and within the management of CPB, I'm fearful not only that our future will be limited, but more importantly that our contributions to public service and the American people will be forever in doubt.

Ladies and gentlemen, so that I am not perceived as having a single self-interest, I can assure you that I bring this to the attention of this Board because it is my personal conviction that unless we make a public statement that we do not condone, support or otherwise approve of the action proposed in this upcoming seminar, we are in jeopardy of losing on the Hill for future appropriations the support of organized labor, the working class people of this country, the artists and technicians, minority peoples and women. We have successfully eliminated the possibility of giving public broadcasting the option of expanded constituencies at the very time that new technologies provide excellent opportunities to serve these constituencies. Moreover, our present base of support is limited and upscale in social and economic terms. Without a broader base of support — and that cannot be achieved without offering new and expanded services — our future is dim.

Therefore, I think it would be advisable for CPB's management to review any contract it may have with the NAEB or may have in the future with an eye toward deciding whether we can morally as well as financially support these practices.

KATHLEEN NOLAN

People in this country have a right to organize or not to organize their work place, but we cannot condone the use of public money to conduct a seminar on "union busting" while at the same time thinking our activities are in the public interest as our name implies.

A presidential appointment and confirmation by the Senate of the United States to this Board carries with it a grave responsibility to serve all of the people. That's the way I felt — and I know you do also — when I received my confirmation. I still view my service on this Board in that spirit and hope that we as Board members will join together to resolve this leadership vacuum by being better informed about what this Corporation knowingly or unknowingly permits to happen in our names.

This seminar is not the problem; this seminar is the symptom of the larger problem, which is public broadcasting's insensitivity to the working classes, organized labor, minorities and women.

COMMUNITY ADVISORY BOARDS

RUBBER STAMPS OR PEOPLE'S VOICE??
by Dee Dee Halleck

On September 15, 1980, the Community Advisory Board of WNET/Channel 13 in New York heard presentations from AIVF and The Coalition to Make Public Television Public. This board was established last year in fulfillment of a mandate outlined in the Telecommunications Financing Act of 1978 which stated that all public television stations must set up such a board. Although not formally empowered, the boards obviously have a certain "moral force", as evidenced in Los Angeles, where the CAB garnered a great deal of press coverage over problems they had with KCET (See article THE INDEPENDENT, vol. 3, no. 4, page 6).

The real role of these boards can only be defined by the energy and committment of the boards themselves. Presentations such as the ones made at this meeting help force the community representatives on such boards to take a good look at the stations and hopefully begin to question some of public television's elitist practices. The dust hasn'e settled at either WNET or KCET so we have yet to see what will be forthcoming in the way of PTV reform. At the September meeting, AIVF presented the following demands:

1. A significant percentage of Community Service Grants (CSG's, the basic CPB grant to stations) and other public monies should be designated for local production. Of that sum, a substantial (50%) amount should be designated for direct local independent acquisition or local independent productions, funded by the station and respecting the right of editorial control by those producers.

2. Independent work should be given prime-time status on a consistent basis and should have adequate promotion.

3. Corporate funding should be insulated from direct programming decision influence.

4. WNET should present a comprehensive plan, making explicit its on-going commitment to the **T.V. Lab**, which it administers. This plan should insure the funding of the **programming** of T.V. Lab's Independent Documentary Fund, even if other sources of money dry up.

5. The WNET Community Advisory Board should support the recommendations of the Minority Task Force Report, as well as the recommendations of the Coalition to Make Public TV Public on affirmative action.

6. The Community Advisory Board should address the question of whether WNET programming and other policies are meeting the educational and cultural needs of the communities served by the station and represented in proxy by this board. As a first step in insuring more public participation, the selection of WNET's Board of Trustees should be made by the Community Advisory Board.

In addition to AIVF's presentation, the following representatives of the Coalition to Make Public TV Public addressed the CAB:

Luis Cafiero, of the Puerto Rican Institute for Media Advocacy (PRIMA), stressed the importance of hiring Hispanics on WNET's staff, "to add sensitivity to the overall needs of Hispanics in the Metropolitan area".

Peter Chow of Asian Cine-Vision cited a recent EEO report on WNET that shows a total employment figure of 614. Of that, 81 or 13% are Black; 28, or 4.5% are Hispanic and 2, or 0.3% are Asian. Only three persons out of the total minority figure are in official managerial positions — 0.5%. Peter asked if these figures reflect the population of minorities in this area.

Lillian Jimenez focussed on economics: "The acquisition of independent productions is by far less expensive than station productions. WNET has the largest budget in the system and can afford to purchase more independent productions to supplement its waning local programming."

Crane Davis continued to speak about dollars and cents. "Private money picks the programs, while public contributions and tax dollars are used to pay for the enormous overhead. Out of a $25 membership, only $7.50 will be used to produce or acquire [programs]. I think this is poor management."

Terry Lawler of the Film Fund and the National Association of Gay and Lesbian Filmmakers, asked for a show of hands from CAB members to see if they supported the Coalition demands. The Board unanimously agreed that there should be more local programming, more independent productions and more open accounting. "Well," said Terry, "Since you agree with our points, we'd like to see you take a more active role in the management of WNET to help make that come about."

The Column

BY JUDY RAY

POLITICS & MEDIA: ACTIVE INGREDIENTS . . . Planning has begun for a unique pilot project, designed to bring independent films, videotapes and slideshows to grassroots and community groups in New York City. Funded by grants from the National Endowment for the Humanities and the Ford Foundation, the first stage of the **Community Media Project** will involve contacting community groups and encouraging them to participate in program planning, doing a national search for media which relates to community concerns and issues, setting up liaison with branch libraries of the public library (where the screenings will eventually be held), and establishing a pool of educators and other resource people who can facilitate discussions.

Project Director **Marc Weiss** is an activist in the independent community and an AIVF board member. The Project Coordinator is **Lina Newhouser**, who has extensive experience as an organizer and trainer for ACORN, a multi-state grassroots organization of low and moderate income people.

The Community Media Project will work closely with the Information Center, a national clearinghouse which helps community groups, unions and other activist organizations find and use media on social issues. Producers of films, tapes or slideshows that might be used in the Community Media Project should send descriptions of their work (not the work itself) to 208 West 13th Street, New York, NY 10011 or call (212) 620-0877.

CABLE TV SHOWS TO HI-LIGHT LOW POWER . . . **Communications Up-Date** is a show independents should keep their eyes peeled for. Produced by AIVF Board member, **Dee Dee Halleck** along with **Liza Bear** and **Michael Mclard**, it will be shown regularly on Channel D, Manhattan Cable at 7:30 Wednesday and 3:00, Fridays. Recent specials featured an interview by Dee Dee with **Michael Couzens** and was broadcast on November 19 and 21. Mr. Couzens, who is considered the "Low Power Czar", is a lawyer with the FCC. He was responsible for coordinating the study which resulted in recent Low Power rule making. Also interviewed was **Ben Perez**, a lawyer with the VHF Drop-In Study at the FCC.

Three subsequent shows reveal the FCC in action at the Low Power hearings. Shown uncut are **Chairman Ferris, Commissioners Fogarty, Jones**, etc. as they question the Low Power staff on the direction of this rule-making. These hearings will start on November 20 at 2:30, continue on the 26th from 8:00 to 9:00 and conclude on December 7 from 6:00 to 7:00.

FESTIVAL '80

*(**Carlos Aparicio**, an independent video/film producer and journalist from Spain, is visiting the States and reporting on the development of video production here. He recently interviewed **Tami Gold** of Downtown Community TV Center for THE INDEPENDENT. Tami Gold is co-coordinator of **Festival '80**, a showcase for social issue videotapes culled from artists across the country.)*

CA: *Where did this idea of a community video festival come from?*

TG: At Downtown Community TV Center (DCTV) we do two kinds of video work; one is production work and the other, just as important, is community work. We received a grant from The New York State Council on the Arts and The National Endowment for the Arts to organize a video festival. The decision to focus on community works came from the staff of DCTV. For the past ten years DCTV has been involved with productions about the problems of everyday people. We have also been teaching video in communities all over New York — to H.S. students, women, at senior citizen centers, in Hispanic and Black community centers — so that people could document their own lives. We realized that there were other community video groups and independents doing similar work around the country. So what was needed at this moment was a festival to reflect the community video work being done nationally.

CA: *What individuals and media groups submitted tapes?*

TG: We received tapes ranging from EQUAL RIGHTS TO THE SUN to THE OTHER VICTIMS OF HIROSHIMA AND NAGASAKI. Many productions are about women and older people. Behind these tapes are production collectives like Iris Video, a group of women in Minnesota. We also received a tape from two women who attend Temple University entitled MOVE, about a militant community struggle in Philadelphia. A couple of New York CETA artists sent their program about Local 1199 retirees, and a group of CETA artists from New Mexico mailed us their tape about a Chicano family's life style SUN DRIED FOODS. We've even received tapes by teenagers like THINK TWICE about teenage pregnancy.

CA: *Who is this festival for?*

TG: This festival is going to take place at Downtown Community TV Center so it's for the people of the Metropolitan area. But more specifically we are working to bring community groups together so that they can see an example of what can be done with this powerful medium.

CA: *For example which groups?*

TG: Well, on October 2nd we had a press screening and the Gray Panther representatives were so impressed that in addition to bringing their membership to the festival, they are considering distributing some of these productions. This is the mind of outreach we are doing.

CA: *What were some of the ups and downs in co-ordinating such a festival?*

TG: Although this is the first time DCTV is having a festival, and the first community oriented festival, I have found a lot of interest and support. A good example of this is when I asked the Information Center Media Network for a mailing list. They responded with such interest that they became part of the festival's development from the very beginning.

One of the "downs" has been indifference of the "important" members of the press. No matter how many personalized invitations we mailed out, we haven't yet reached them.

CA: *How do you see the outcome of this festival?*

TG: Well, I feel pretty sure that we will have a big turnout which is important. But just as important as the festival itself, will be the follow up work. By the end of the festival we will have begun to open new doors for the distribution of works by independents. We are planning to package the best of the festival's productions & distribute them to local & cable TV stations throughout the country. We are hoping that this festival will demonstrate how video can be used as a tool in peoples efforts to better their lives.

NOTICES

BUY/RENT/SELL

FOR SALE: Mitchell NC, 7 Cookes, Arri 2B, 3 lenses 90mm Macro, 300 Kilfit, Pro fluid Tripod, Moviola UL20, Uhler 35-16 Opt. Printer, Steenbeck 900W 16mm 6-plate, Bolex Rex 5 w/lenses, battery pack, motor, Sony DXC 1610, Sony VO3800 Portapack, 15mm Frezzolini, w/crystal sync, Ang.12-120mm lens. Call (212) 486-9020.

FOR SALE: CP 16-A outfit. Crystal sync. 915-57mm Angenieux 1.6 lens. New mag head. Double system insert module; includes 2 mags, 3 batteries & charger, AC unit. EC $5,000. Call (313) 642-7700.

FOR SALE: Sony 3400 black & white camera and portapak, Sony 1600 color camera, and Canon Zoom lens 18-108 F 1.6. Call (212) 233-5851.

WANTED: Used ½" color editing decks. Call (212) 233-5851.

FOR RENT: Sony 1640 color camera and 4800 ¾" deck. Call (212) 233-5851.

COURSES/CONFERENCES/ WORKSHOPS

CULTURE IN FOCUS: December 4-6, a symposium on independently-produced children's multicultural films. Deadline: November 7. For details, contact: Con Cardenas, Bilingual Communications Center, 355 So. Navajo St., Denver CO 80223, (303) 744-1264.

TV EDITING WORKSHOPS: SYNAPSE offers four two-day workshops designed for the intermediate and advanced producer interested in computer video editing. Knowledge of basic editing techniques required. Workshop dates: Nov. 7, 8 - Dec. 5, 6 - April 24, 25 - May 22, 23. Fee: $100; plus $10/night for housing. Contact: Synapse Video Center, 103 College Place, Syracuse NY 13210, (315) 423-3100.

YOUNG FILMAKERS/VIDEO ARTS WORKSHOP: **Helical Video Maintenance**, December 13-14, is designed to encounter the principles and procedures used to diagnose and troubleshoot basic operations of video systems. Experience required. Registration: $200 by November 28. Call (212) 673-9361.

EDITING FACILITIES

EDITING ROOM FOR RENT: 6-plate Moviola flatbed, shelves, synchronizer, editing table, rewinds. Third World Newsreel, 160 Fifth Ave., Rm. 911, NY NY 10010. Call (212) 243-2310.

EDITING & POSTPRODUCTION facilities available. Fully-equipped rooms, 24-hour access in security building. 2 6-plate Steenbecks, 6-plate Moviola flatbed, sound transfers from ¼" to 16mm & 35mm mag, narration recording, extensive sound effects library, interlock screening room. Long-term Moviola rental in tri-state area, 3 month minimum. Contact Cinetudes Film Prods. Ltd., 377 Broadway, NY NY 10012, (212) 966-4600.

FOR RENT: 6-plate Steenbeck, complete editing facilities. Sound transfers available. Call (212) 486-9020.

FESTIVALS

BIRMINGHAM INTERNATIONAL EDUCATIONAL FILM FESTIVAL (BIEFF) will be accepting videotape productions in the 1981 competition to be held March 24-28, on equal footing with 16mm films. Info., write: BIEFF, Box 78-SDB, University Station, Birmingham, AL 35294.

HEMISFILM 1981: accepting entries for the February festival until November 25. Films must have been produced or released since January 1979. Awards will be given in 15 categories: best feature; best animation; best short (27 minutes or less) documentary; best long (more than 27 minutes) documentary; best director; best short film. Two special awards called **Arts and Artists**. No limit on number of films entered. 16mm reels preferred. Contact: Hemisfilm '81, International Film Festival, One Camino Santa Maria, San Antonio TX 78284.

SFAI FILM FESTIVAL: 3rd International SFAI Film Festival will be held March 5-7. Entries restricted to 16mm, Super-8, sound or silent (magnetic or optical) without editorial splices, 35 min. or less. Admission fee $10 for individuals and $35 for distributors. Independents are invited to participate. Entry deadline for films: Feb. 15, 1981. Write for application: SFAI Film Festival, Attn. Don Lloyd, 800 Chestnut St., San Francisco CA 94133.

5TH HOLLAND EXPERIMENTAL FILM FESTIVAL will be held Oct.-Dec., 1981 and entitled **Technology and the Artist: 1950-2100**. Between April 17-July 15, 1981 Peter Rubin will tour the US and select material for the HEF festival. Early contact suggested. Write: HEF, Postbus 5776, 1017 AT Amsterdam, Holland.

3RD ANNUAL US FILM FESTIVAL: Jan. 13-18 in Salt Lake City. The festival program includes independent feature film competition, indie filmmakers' seminars and workshops and John Ford Medallion Presentation. Each entry must be independently produced, intended for commercial marketplace, and have drawn all or part of its financial and/or creative resources from the region in which it was made. Running time: less than 70 min. Contact: Lawrence Smith, Coordinator, Independent Feature Film Competition, US Film Festival, Irving Commons, 1177 E. 2100 South, Salt Lake City UT 84106, (801) 487-8571.

RIVER CITY FILM CONFERENCE will take place March 27-29, 1981 at Red Lion Inn in Omaha. Only 16mm and ¾" videotape entries with a release date of 1979 or later accepted. Deadline for entries is Dec. 1, 1980. For complete info contact: Richard L. Bock, River City Film Conference, PO Box 14232, Omaha NE 68124.

FILMS WANTED

SOHO TELEVISION, a project of The Artist's TV Network, is directed toward the development of television as a medium for bringing a broad range of contemporary arts programming to the TV audience on a regular basis. The program airs weekly over Manhattan Cable and Teleprompter Cable Systems in New York at 10 pm on Monday nights and over Manhattan Cable at 11:30 pm on Sundays. Each episode lasts ½ hour featuring one or more works. All SOHO TV episodes must be on ¾" videocassettes, marked with the ATN logo and 30 or 60 minutes. Artists paid $50 per airing of each half-hour work. 15-minute works earn $25 and hour-long works are paid $75. Write: The Artists Television Network, Inc., 152 Wooster St., NY NY 10012 or call (212) 254-4978.

WXXI'S SECOND SIGHT series will pay $30/ minute for tapes from 2-60 minutes in length. Contact: Pat Faust, Director of Programming, WXXI-TV, PO Box 21, Rochester NY 14601.

INPUT 81 SCREENING: Input 81, the annual international PTV conference, is seeking programs to be screened next year in Venice, March 22-29. They are looking for programs "that care responsibly about the audience. . .; are conceived as a service to them; defend their rights when in jeopardy; help them to understand the society they live in; fulfill their need to know; entertain them with intelligence and a sense of humor." Contact: Howard Klein, the Rockefeller Foundation, 1133 Ave. of the Americas, NY NY 10036.

60's FOOTAGE WANTED: In 16mm, b & w or color, sound or silent, "cleared" i.e. public domain, film footage of the Anti-war/Peace Movement, Women's Liberation Movement, Counterculture Events, all circa 60's. Needed for honest, tell-it-like-it-was documentary. Write or call: Robert Rose, Community Arts Workshop, 19 Pitman St., Providence RI 12906, (401) 351-2357.

WCBB IN MAINE has a TV series called **Seven Dirty Words** which they are producing. They are seeking works from independents for the series, which runs from Oct. through June. 30 programs are planned to air. Contact: Skip Farmer or Mike Mears, Colby-Bates-Bowdoin Public Television, WCBB, 1450 Lisbon St., Lewiston ME 04240, (207) 783-9101.

NEW EARTH TV WORKSYSTEM is presenting a new documentary programming service for cablevision featuring a "wholistic view of the world's natural resources and its citizens' synergism". The arrangements for material are $50/minute of transmitted footage, profit sharing at the end of the first year according to percentage of contributed time, ground floor opportunity for national exposure within a permanent service, non-exclusive rights only, no tying up the info. Contact: Taylor Barcroft, Publisher, New Earth Television Worksystem, PO Box 1281, Santa Cruz CA 95061.

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FEATURE FILMS: Nate Cohen is interested in acquiring "midnight show rights to feature films". Contact Nate at: Sheriff Productions, Suite 1313, 501 St. Paul Pl., Baltimore MD 21202 or call (301) 539-7998.

FILMS FOR NH TV SERIES: New Hampshire Media Foundation is soliciting films for their television series on rural personalities and vanishing resources. Specifically they are seeking "independent works that focus on one individual as the star of the film." Write: Lovering Hayward, Director, NHMF, Phenix Hall, 40 N. Main St., Concord NH 03301.

WANTED: high quality 16mm or ¾" or 1" videotapes, color only, for Bravo News Magazine — a new cable show about the performing arts. Films should be 15 min. or under. Longer films will be considered only if filmmaker will allow re-editing. Needed: documentaries about performers (music, dance, opera) and performances, some experimental films. Payment for all works used. Send descriptions of films and tapes to: Susan Wittenberg, Bravo News Magazine, One Media Crossways, Woodbury NY 11797.

DISTRIBUTION: Film Ideas is eager to provide print sales through the distribution of films to education, business, TV and selected special markets. Assistance also offered in designing film projects for increased market shares in the future. If you are interested in obtaining distribution or consulting for your film or videocassette productions write: Film Ideas, 1155 Laurel Ave., Deerfield IL 60015 or call (312) 945-7155.

IMAGE UNION, WTTW's weekly independent showcase, continually seeks tapes. Write: Tom Weinberg, WTTW Channel 11, 5400 N. St. Louis, Chicago IL 60626.

VIDEOWEST, the alternative TV show appearing on up to three stations simultaneously (9, 20, 26) is seeking material from independent producers. Cannot afford to pay but do offer showcase for new work that will be seen by a sizeable audience. Contact: Fabrice Florin, (415) 957-9080.

WOMEN IN FOCUS, a non-profit feminist media centre, is seeking videotapes by women that "document and explore topics of concern and interest to women, from a woman's perspective." Distribution networks stretch through Canada and U.S. Non-exclusive distribution agreement. Contact: Women In Focus, #6-45 Kingsway, Vancouver, British Columbia, Canada V5T 3H7, (604) 872-2250.

LONG BEACH CHANNEL 8, the US arts cable TV station, seeks dance videotapes up to one hour in length. Write: Kathryn Lapiga, 11826 Kiowa Ave., #106, Los Angeles CA 90049.

WETA in Washington DC is seeking minority programming. Contact: Patrice Lindsey Smith, Asst. Program Manager, WETA-TV, PO Box 2626, Washington DC 20013.

ARTHUR MOKIN PRODUCTIONS, producers & distributors of non-theatrical educational/children's entertainment/business training films, is seeking 16mm educational films. Contact: Bill Mokin, Arthur Mokin Prods., 17 West 60 St., NY NY 10023, (212) 757-4868.

MOTION PICTURE SCREENPLAYS: Centrill Media Corporation and Cineco Motion Picture Productions seek motion picture screenplays for theatrical distribution, targeted to the 16-29-year age bracket. Screenplays should be able to be produced in the Midwest for a budget under $1.5 million dollars. Writers submitting screenplays must include under a separate cover letter authorization and permission to open and read the submitted screenplays. Send all materials: Dan White, Producer, Centrill Media Corporation, 449 North Walnut Street, Springfield IL 62702.

NATIVE AMERICAN FILMS/VIDEOTAPES: Information wanted on recent films made by Native Americans, films and video on modern social issues, films made before 1945, community projects by or involving Native American groups, and documentaries made since 1977. Information will be used in the preparation of catalogue to be distributed to Native American tribes and centers, media groups and schools. Send info to: Elizabeth Weatherford, Project Director, Museum of the American Indian, Broadway at 155 Street, New York NY 10032.

FUNDS/RESOURCES

FILMMAKERS & PRODUCERS: Up-to-date market research available. Package includes methods of program funding, listing of national program buyers, complete research on the cable industry, table of broadcasters who air independent programming in your area and more. For further info. write: Paul Herreras/Director of Marketing, 18035 Canehill, Bellflower CA 90706.

REGIONAL GRANTS to Media Artists from Alabama Film-Makers Co-op. Requirements: Maximum grant amount is $5,000; grant request must be for a personally conceived film, video or audio project over which the maker retains complete control. Production format and genre are unrestricted; applicant must be full-time resident of ten-state Southeast for one year prior to the time of application and retain Southeastern residency during the grant period. Deadline: November 1. Contact: Alabama Film-Makers Co-op, 4333 Chickasaw Drive, Huntsville AL 35801, (205) 534-3247.

SOUTH DAKOTA ARTS COUNCIL is soliciting applications from filmmakers for long and short-term residencies as part of its 1981-82 Artists-in-Schools program. Deadline for application: January 15, 1981. Write: SDAC, 108 W. 11 St., Sioux Falls SD 57102, (605) 339-6646.

COLUMBIA COLLEGE, CHICAGO is establishing a Film Development Fund which will initially seed the writing of three original feature screenplays that can be marketed in established film and television markets. Business arrangements will be explored in which Columbia College may have some participation, leading to the production of one or all of the screenplays developed by the fund. Revenue from the sale of the properties developed through the fund will be used to replenish the fund and for reinvestment in new material. Contact: Nancy Rae Stone, c/o Film Department, Columbia College, 600 S. Michigan Ave., Chicago IL 60605, (312) 663-1600.

NEH YOUTH PROJECT offers two categories for grant support: **Major Project Grants** ($10,000-$30,000) and **Planning and Pilot Grants** ($2,500-$5,000). Projects should involve young people in participatory learning experiences in the humanities (workshops, outreach programs, media projects). Deadline: April 15, 1981 for PPGs. Preliminary proposals for MPGs is December 1, 1980. Contact: Public Affairs Office, Mail Stop 351, National Endowment for the Humanities, 806 15th Street, NW, Washington DC 20506.

ARTISTS IN RESIDENCE: Artists (all fields) are invited to apply for studio time to work on projects utilizing audio production and sound in order to develop potential of audio in itself and in conjunction with other media. Residencies will be 2-5 days from Dec. 1 to Sept. 1, 1981. Length depends on time needed to complete project. Fully equipped audio facility and professional staff available. For more info on how to apply: Contact Greg Shiffrin, AIR, ZBS Foundation, RD No. 1, Fort Edward NY 12828, (518) 695-6406.

GRANT WRITING AID: Audio Independents, Inc. will assist independent producers with applications for funds from the Endowments, foundations or from other sources. Service is available without charge. Call: George Gelles, Director of AI at (212) 580-2551.

OPPORTUNITIES/GIGS/APPRENTICESHIPS

PRODUCTION MGR./UNIT MGR Wanted for PBS/independent drama production (series). Tape. Job involves costing, budgetary management. Union knowledge (knowledge of contracts) a must. Contact: J. Evangelista, 79 Park St., Gloversville NY 12078, (518) 725-1454.

CINEMATOGRAPHER AVAILABLE: Contact Igor Sunara, (212) 249-0416.

APPRENTICESHIP WANTED: Willing to help in any capacity though prefer acting. Experience: still photo, narrative text acting with film director Robert Cordier (in Paris); acting in theater (some tech.). Call: Emily Mann, (212) 245-1765.

PUBLICATIONS

CREATIVE DIFFERENCES: PROFILES OF HOLLYWOOD DISSIDENTS details the resurfacing of sixties leftists and radicals in mainstream seventies cinema. Authors David Tabot and Barbara Zheutlin interview sixteen dissidents, among them former SDS organizer and Weatherman Mark Rosenberg, vice-president of production at Warner Bros. Write: South End Press, Box 68, Astor Station, Boston MA 02123.

NEW GUIDE FOR JOBSEEKERS: **Writing a Resume**, a 22-page booklet, is a guide for individuals in the arts management field. **Writing a Resume** outlines the purpose of a resume; the categories that should be covered to present a complete picture of oneself; an inventory of marketable skills; notes on the interview process; and six sample resumes illustrating alternate formats. Available for

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$3.50 from Opportunity Resources for the Arts, 1501 Broadway, NY NY 10036. Postage and handling charges are included. Discounts on bulk orders.

NEW GUIDE TO GRANTS: A comprehensive guidebook designed to help grantseekers improve their chances in this highly competitive grants marketplace is available from The Foundation Center. **Foundation Fundamentals: A Guide for Grantseekers**, explains the most effective process for identifying, researching and applying to foundations for grants. Copies are available for $4.95 from The Foundation Center, 888 Seventh Ave., NY NY 10019.

FOUNDATION FUNDAMENTALS, written by Carol Kurzig, includes 12 tables with timely facts and figures on grants and giving, plus 46 illustrations, detailed research examples describing how to select foundations active in your area or with an interest in your subject field. Research and proposal writing checklists are provided as well as extensive bibliographies. **Foundation Fundamentals** (148 pp., paperback) is $4.95 with 20% discount on five or more copies. Order from The Foundation Center, 888 Seventh Ave., NY NY 10019.

YOUNG FILMAKERS/VIDEO ARTS is publishing a third catalog of film, video and media works. Descriptions of works produced with their equipment and services by artists and organizations should be submitted. Very interested in producers who self-distribute as well as those who use distribution agencies. Works published in Volumes I and II will not be reprinted. Send request for pertinent forms to: YF/VA, CATALOG III, 4 Rivington Street, NY NY 10002 or call (212) 673-9361.

NORTHWEST MEDIA PROJECT PUBLICATIONS: **Copyright Primer for Film & Video** interprets in laymen's terms the new copyright laws effective January 1978. Registration procedures, terms and extensions, protection of unpublished works, and monetary recovery for infringement. Newly revised 1979 edition by Joseph B. Sparkman, Portland attorney practicing Copyright, Patent and Trademark Law. Price: $3.50, $2.50 members NWMP. **Financing the Low-Budget Independent Feature Film**: Transcripts from our October 1979 seminar. "Keeping Budgets Down" by Chester Fox; "Can There Be a Really Independent Motion Picture?" by Ed Mosk; "Sources of Monies for Development, Production and Distribution" by Lewis Horwitz; "The Return of the Investment" by Eric Weissmann; "Maximizing Government Funding" by Sandra Schulberg; "Canadian Tax Shelters and the CFDC" by Richard Wise; "How to Work With Your Laboratory" by Robert Klees; and "Complying With State Securities Laws Governing Raising Capital" by Del Weaver — 192 pages of expert information from speakers distinguished in banking, accounting, producing and entertainment law. Price: $20, $18 members NWMP. **Write:** Northwest Media Project, PO Box 4093, Portland OR 97208 or call (503) 223-5335.

GLOBAL VILLAGE, 1980 SEMINAR HANDBOOK: Newly revised **Global Village Handbook for Independent Producers and Public Television** is a comprehensive guide for independent producers and funders. A thorough, up-to-date guide to the public television system, has in-depth advice on fundraising, promotion, contracts, editorial and technical considerations, a course in video basics and video hardware, plus a bibliography. Available from Global Village, 454 Broome Street, NY NY 10013, for $18.00 including postage.

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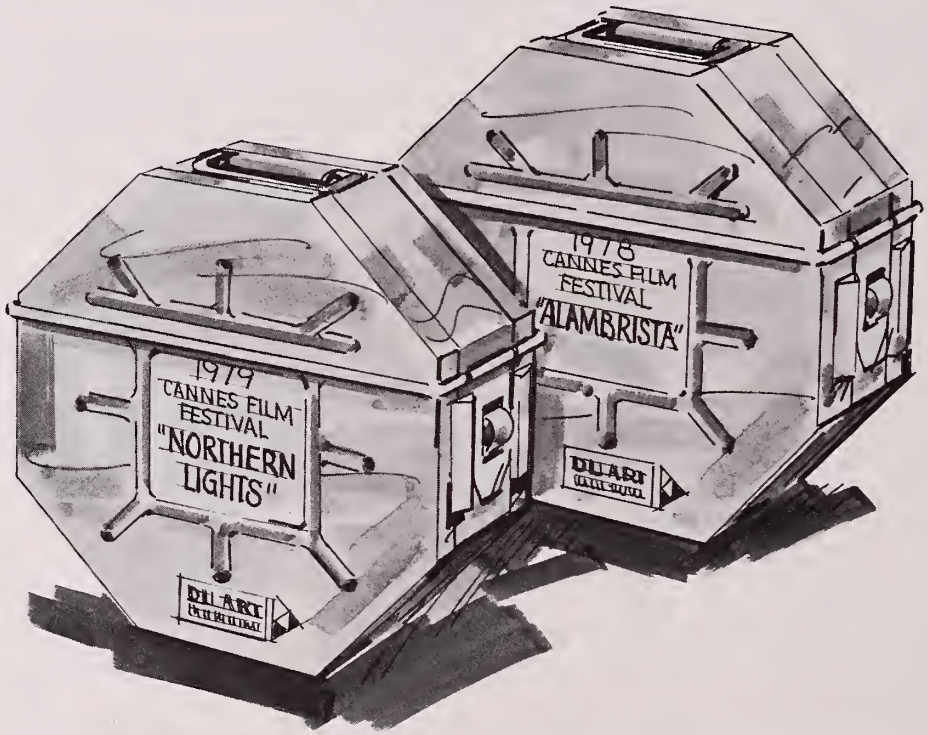


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The viewpoints expressed herein are not intended to reflect the opinion of the Board of Directors — they are as diversified as our member and staff contributors.

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PRINCIPLES AND RESOLUTIONS

Here presented are the founding principles of the AIVF, followed by new resolutions that were approved by vote last April of the entire membership, at the same time the Board of Directors were elected.

Since the addition of any new resolutions constitutes a by-law change, the consent of the membership was required.

FOUNDING PRINCIPLES OF THE ASSOCIATION

Be it resolved, that the following five principles be adopted as the Principles of the Association of Independent Video and Filmmakers, Inc.

1. The Association is a service organization of and for independent video and filmmakers.

2. The Association encourages excellence, committment, and independence; it stands for the principle that video and filmmaking is more than just a job — that it goes beyond economics to involve the expression of broad human values.

3. The Association works, through the combined effort of the membership, to provide practical, informational, and moral support for independent video and filmmakers and is dedicated to insuring the survival and providing support for the continuing growth of independent video and filmmaking.

4. The Association does not limit its support to one genre, ideology, or aesthetic, but furthers diversity of vision in artistic and social consciousness.

5. The Association champions independent video and film as valuable and vital expressions of our culture and is determined, by mutual action, to open pathways toward exhibition of this work to the community at large.

RESOLUTIONS

The AIVF resolves:

1. To affirm the creative use of media in fostering cooperation, community, justice in human relationships and respect of age, sex, race, class or religion.

2. To recognize and reaffirm the freedom of expression of the independent film and video maker, as spelled out in the AIVF principles.

3. To promote constructive dialogue and heightened awareness among the membership of the social, artistic, and personal choices involved in the pursuit of both independent and sponsored work, via such mechanisms as screenings and forums.

4. To continue to work to strengthen AIVF's services to independents, in order to help reduce the membership's dependence on the kinds of sponsorship which encourages the compromise of personal values.

BOARD MEETINGS are held monthly at AIVF, 625 Broadway, 9th Floor and are open to the public. The AIVF/FIVF Board of Directors encourages active membership participation and welcomes discussion of important issues. In order to be on the agenda contact Jack Willis, chairperson, two weeks in advance of meeting at (212) 921-7020.

The next two meetings are scheduled for Tuesday, **Feb3 – March3**
Both will start promptly at 7:30 p.m. Dates and times, however, are subject to last minute changes, so please call (212) 473-3400 to confirm.

AIVF/FIVF BOARD MEMBERS: Executive Committee — Eric Breitbart, Treasurer; Pablo Figueroa; Dee Dee Halleck; Lawrence Sapadin, Ex Officio. Stew Bird; Robert Gardner, Vice-President; Alan Jacobs, Kathy Kline, Secretary; Jessie Maple; Kitty Morgan; Jane Morrison, President; Marc Weiss; Jack Willis, Chairperson.

BUSINESS

MITCHELL W. BLOCK

MARKETS AND MORE MARKETS
By Mitchell W. Block

"Corporation for Public Broadcasting Receives $150,000 Grant for Screening Facility

The Corporation for Public Broadcasting has been awarded a three year grant of $150,000 from the Andrew Mellon Foundation to assist operation of a new program screening facility in Washington, D.C. This facility is designed for foreign broadcasters to preview U.S. public television programs. CPB says the largesse will enable it to send some of the best domestic public television fare to international competitions and festivals. It will also be a contact point for potential program buyers and co-producers from abroad and anyone who produces programs for public television. Costs of translating scripts and adapting tapes to foreign broadcasts are also aided by the grant." (From *Daily Variety* October 20, 1980)

More and more public television production contracts are requiring independents to give public television stations and/or the Corporation for Public Broadcasting television rights to the films. Obviously, this screening room will assist CPB and local stations in selling independent and other films to foreign television. This new facility and current public television policies on ownership raise a number of questions:

1. Should public television be in the business of distributing shows non-theatrically in the U.S. or abroad or licensing shows to U.S. or foreign television?
2. How will this ownership effect independent filmmakers in terms of compensation?
3. Why does public television simply license shows for broadcast instead of producing them in-house like the television networks?
4. Shouldn't the distribution of public television shows be given to for-profit distribution companies who are already in the business of distribution instead of being done in-house?
5. Will public television let the independent producers select how and for what price their work will be sold?

This story will continue and we will try to keep you abreast of developments.

THE NATIONAL FILM MARKET — MEMPHIS, TENNESSEE

The large distributor's answer to film festivals that pick and choose, the Second National Film Market in Memphis, Tennessee, received mixed reviews from some distributors and excellent reviews from buyers. Unlike traditional festivals, the National Film Market is a buyer-run market with some distributor input (four of the 15 seats on the Board of Directors are filled by distributors). The Market as first reported in this column (May 1980) was designed for buyers and large distributors and not for small film distributors. Unlike traditional festivals, the Market does not screen films but screens distributors. In its rules (that can be modified by the Board appointed distributor's accreditation committee) a distributor must release at least three films a year in order to participate, provide replacement footage, and have been in business for at least three years.

The Market was held in the beautiful Rivermont Hotel in Memphis, Tennessee. Under the firm guidance of Chairman Hulen Bivins and Market Coordinator Stanford Pruett the Market was run like railroads used to be. Thirty distributors filled up two half-floors of the hotel. Film buyers representing libraries and school systems, Federal agencies and other users of 16mm films paid $10.00 a day registration and no more than $34.00 a day for single hotel rooms. Music, dancing, one dinner and a riverboat ride were thrown into the package for buyers and sellers alike. In addition, two well-attended workshops were held for film users in the late afternoons. Unlike the American Film Festival and other festivals where films are screened in elaborate programs running for days in multiple screening rooms, the Film Market published a detailed program book showing what each distributor was screening in each of the 30 screening rooms. Most distributors had additional screening facilities. This permitted the film buyers to visit with distributors and request films to screen at their convenience. The screening facility my little company, Direct Cinema, shared with another small company, Little Red Film House, had three screens going from 8:00 AM until 5:00 PM for most of the Market. A few films drew as many as fifteen people for their scheduled screenings, but others were screened ten to fifteen times for buyers on request. This worked out well for us and many of the other companies.

The Market in my opinion was a success. In many ways it performs a valuable service for independent filmmakers as well as the giant distributors for all have an equal shot at the film users. The cost of the Market was high, companies going in for the first time were charged $2,000.00 and shared participation cost $1,150.00. (In our case it was a bit higher because we rented a larger room.) This makes some entry fees for single films at festivals look cheap. Clearly, the Market is not the place to go if one has only one film. However, the Market is interested in having small companies and independent filmmakers participate. It will not (at least to this writer's knowledge) package films or companies together. The buyers who come seem to be interested in the same kinds of films that are successful in the market place. A film that has a special (read "small") audience will not do better at the Market than it did anywhere else. This year the Market proved itself. I

suspect that we will return next year and that it will be better than ever. The independent film community owes them a small vote of thanks.

THE AMERICAN FILM FESTIVAL AND THE EDUCATIONAL FILM LIBRARY ASSOCIATION

Many independent filmmakers have become somewhat dependent on launching their films at the American Film Festival. Sponsored by the Educational Film Library Association, the Festival will celebrate its 23rd year in operation in June 1981. The A.F.F. and the Educational Film Library Association are linked together and at one time or another major distributors and filmmakers have felt that the Festival was serving one side better than the other. Presently, the Festival is getting heat from a number of large and not so large distributors. The pressure has been building for a number of years. This is related to a number of factors:

1. Independent filmmakers are self-distributing or placing their films with smaller distribution companies in a lot of cases.
2. Traditional distributors with high overheads are not able to compete with the smaller companies in terms of distribution deals.
3. Independent filmmakers want more say in the distribution of their films.
4. The market for independent films in terms of print sales is getting smaller.

E.F.L.A. is an organization that represents film buyers and users. The purpose of the American Film Festival is to honor outstanding films. E.F.L.A. does not see the Festival as a commercial event. One of the larger distributors claimed E.F.L.A. was one-sided, that E.F.L.A. was supporting independent films and self-distributors over the large distributors. A number of large distributors accused E.F.L.A. of using a jury system for the Red and Blue Ribbon awards that was biased toward independent filmmakers. These companies and other companies are a bit concerned about the whole festival. A number of the "Change the American Film Festival" distributors are involved with the National Film Market. E.F.L.A. has not ignored this or other complaints. They have set up private meetings with distributors to discuss the issues. They seem willing to try and settle or resolve the problems raised by these and other distributors. It is my understanding that the independent film community has not been represented in these meetings.

Historically, large distributors have entered somewhere between 10 and 30 titles a year into the Festival. Some distributors are talking about holding back entries. Since in 1981 it will cost $50 to enter films shorter than 11 minutes, $65 for 12-25 minute films, $90 for 26-49 minute films and $120 for longer films, it is pretty clear that spending hundreds of dollars in entry fees is pretty easy. Last year the Festival lost money. It has not been supporting itself for a number of years. With 10 entries, a display table, a full-page (or two) Festival program advertisement, hospitality suites to screen films in and parties for buyers and so on, costs can add up pretty fast. (One large distributor has provided buyers with tickets to Broadway shows, etc.) The Festival registration fee is competitive with other similar festivals but the hotel costs (being New York) are very high. Last year a number of the larger distributors seemed to enter fewer films. Attendance of buyers (E.F.L.A. members) for the full Festival was down.

E.F.L.A. is in a difficult position. Some distributors are unhappy with the Festival, independent filmmakers are not jumping for joy and films are not selling like they used to. I remember years ago a large traditional distributor saying, "You win a Blue Riggon here and your film will sell 100 copies." That is no longer the case. Independents and distributors have little to gain and a lot to lose if the Festival goes under. It is doubtful that the Festival will go under soon — but it is always a possibility. The American Film Festival needs EVERYONE'S SUPPORT to survive. What makes the Festival and the problems so interesting to me is that two of the three groups necessary for the Festival's success have no direct control. E.F.L.A. is run by the educational film libraries, not by distributors or filmmakers. It is run by film users. The problem, in part, is that the large distributors are better organized than independents and the small distributors. An additional problem develops from how the Festival is used by the different groups:

1. E.F.L.A uses it to honor outstanding films. It is not considered a "market".
2. Large distributors feel that the Festival should be a market. Previews are expensive and the Festival brings their buyers into one place. They also use it to preview new films for possible distribution.
3. Small distributors and larger self-distribution groups feel that the Festival is a market. They use it to acquire new films, promote current films and, like the large distributors, take advantage of seeing their customers in one place.
4. Independent filmmakers use the market to launch their films. They want distributors to look at and consider their films for possible distribution, they want to use their awards for leverage to get a better deal if they decide to go with a traditional distributor or they want to meet smaller distributors.

All of the interests of all of the groups are not mutually exclusive. The major problem seems to be that E.F.L.A. needs to change to make the other groups happy. If the major companies pull out of the Festival then the Festival will suffer. If independents are forced out for any number of reasons, they will suffer. If buyers and film users can not afford to come to New York for the Festival or feel that the festival is not worth the cost or the expense, the filmmakers and the distributors suffer. Finally, one or more of the large companies are playing down the value of the awards the festival gives. They are saying that the awards are meaningless. This does not help anyone.

BUSINESS

The Festival needs everyone's support. Lines are being drawn. Questions need answering:

1. Is it necessary for the Festival to be held in New York City? Could it be held in another city that would make it cheaper for buyers to attend? Should there be a West Coast Festival?
2. Are the awards necessary? If so, is the current method used to select the award winners fair to all parties? Would fewer awards be better? (Cheaper?) Should independent filmmakers be on jurys? Distributors? Just buyers?
3. Could E.F.L.A. better serve the needs of its members by including distributors and independent filmmakers on its Board of Directors? On policy making committees? As voting members?
4. Can the Festival be improved in other ways to better serve buyers and film users as well as distributors and filmmakers? For example, would fewer categories for prizes help? A shorter festival? A recall room or rooms for additional screenings?, etc.

AIVF members should try to get involved and work with E.F.L.A., E.F.L.A. members and distributors. Perhaps the AIVF Board should appoint a committee to look into the Festival? The American Film Festival and the Educational Film Library Association have done far too much for independent filmmakers for us to abandon them, or remain silent.

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News From The Independent Film and Video Distribution Center

The Independent Film and Video Distribution Center (IFVDC), which came into being in early 1980, has recently completed acquisitions for its first series to be distributed via satellite to public television. The series, which is thirteen hours in length, is made up entirely of independently produced documentaries.

Future series will include independent features, short fiction, animation, films done with optical printer, computer generated imagery and more, all acquired from independent producers.

On November 20 the IFVDC will feed a one hour preview of the series over WESTAR I for the purpose of showing public television program managers a sampling of the thirteen hours of programming. The regular feeds will begin on January 8, 1981 and continue through April 2. Stations will pay for the series on a sliding scale based on their yearly budget.

After the deduction of the satellite cost, 75% of the revenues will be paid to the producers and 25% retained by the IFVDC to offset operating costs.

In addition, the IFVDC's Director, Douglas Cruickshank, is currently finalizing negotiations with the Rocky Mountain Broadcast Center in Denver to form an alliance with the IFVDC and thereby create a major post production facility for independent film and video makers. The intent of the alliance is to provide independent producers with state of the art film and video post production services at reduced rates. Rocky Mountain Broadcast Center which, like the IFVDC, is a non profit organization, is fully equipped to handle all stages of post production in 2″, 1″, and ¾″ video. The Broadcast Center also has complete film and video transfer capability and a 16 track mixing studio. A first priority, after the IFVDC/RMBC alliance is finalized, will be the installation of film editing rooms.

The IFVDC will begin publication of a quarterly newsletter around the first of the year. The newsletter, called THE SKY'S THE LIMIT, will keep independents abreast of the IFVDC's activities and informed about developments in satellite and other technologies which may affect the distribution of independent work. For further information about THE SKY'S THE LIMIT or any other facet of the IFVDC contact: Douglas Cruickshank, Director; The Independent Film and Video Distribution Center; P.O. Box 6060; Boulder, Colorado 80306.

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Manny Kirchheimer, Stations of the Elevated

PROFILE: *Manny Kirchheimer*

INTERVIEWED

Manny Kirchheimer is a consummate independent filmmaker, having made seven of his own films and having worked on over two hundred others during his long career.

Kirchheimer's most recent film *Stations of the Elevated* is a magnificent lyrical study of the graffiti-covered subway trains of New York.

The film begins at sunrise as the trains are seen at rest in the yard. Slowly, they begin to move as if awakening from a long sleep until all is movement as the trains roll through the urban landscape revealing their messages from the ghetto. The film ends with sunset as the trains return to rest.

Stations of the Elevated is structured in a form reminiscent of contemporary jazz with recurring visual riffs. Counterpointing the train images are what Kirchheimer calls "legal vandalism", advertising billboards. These massive representations of faces and bodies seem to peer voyeuristically over buildings and through tressels. The graffiti seems benign, human compared to these ominous watchers.

All the shots in the film are composed with great care to increase the visual tension and search out further meaning from the commonplace of city life. Though there is no voice narration during the film the images speak for themselves.

BJ: Tell me about your background in filmmaking.

MK: I went to City College in 1950, which at the time was the only school involved with documentaries. The school was started by Hans Richter, the Dadaist.

At the time I had no thoughts about making my own films. I wanted to go into the industry. You could count the independent filmmakers on the fingers of one finger. There was Mia Derrin. Cinema 16 hadn't started yet, and I didn't know about Frontier Films, that wonderful organization begun by Leo Horowitz and Paul Strand. Sydney Myers had made **The Quiet One** and taught at City College. **The Quiet One** was, however, not a pure documentary; it used actors playing a real event.

MANNY KIRCHHEIMER

After college I went into the industry. I was a German Jewish refugee (1936 at the age of five) and my proper upbringing led me to do more traditional things. I had no idea then of becoming a bohemian. It scared the hell out of me. But I didn't want to make Hollywood films. I wanted to make a new kind of documentary, unlike those science and technology films I had seen in high school.

I got a job as an editor at one of the better places in New York, where I met Sydney Myers. He was working on an industrial at the time. Sydney would take me into the screening room and show me his film and say, "This is the only time you'll see it this way, because when the company gets hold of it they'll butcher it." I was shocked at the compromises that had to be made, but I remained in the industry for 23 years anyway.

BJ: What kind of work did you do?

MK: Mainly editing; over two hundred films. I also directed nine and shot as many. I learned to shoot film by photographing my own film, **Claw**, which I began in 1960. Then, having taught myself to shoot, I began working commercially. My first shooting job was for Leo Horowitz, who became my master. I believe in the master-apprentice system. So, many years after I was already an editor, I took on a master. Horowitz was running a film seminar and I became chairman of that.

BJ: Let's talk about your latest film, **Stations of the Elevated**. I think, in light of what you've said about your background in documentaries, that **Stations of the Elevated** is a very unusual documentary. It is of course a document of the graffiti trains, but much more: it is a lyrical, almost musical abstraction. Since you began in a rather pure documentary tradition, how well does what you do now fit what you thought you would do in the beginning?

MK: Your putting the question that way is going to make me admit to something I've never admitted to before. When I entered the Documentary Film Institute, with the exception of Leo Horowitz and Sydney Myers I didn't like documentaries at all. I'd seen so many lousy ones. Even then I was secretly saying to myself, "I'm going to make a different kind of documentary." My notion then was to do something with found imagery. I would shoot it in a documentary fashion and then construct it in a new way. So **Stations of the Elevated** is what I always wanted to do. **Claw**, my first film, was made up of undirected footage which was then reconstructed in a way that is true to the image, but it's not handled in a literal way.

BJ: What do you mean by "true to the image"?

MK: Despite the fact that I play around with the imagery like crazy, I don't manipulate it. I don't make the image lie.

BJ: Give me an example where the image is made to lie.

MK: In **Claw**, I deplore the building of the new glass skyscrapers in New York, and I deplore even more the destruction of the older buildings in their wake. Now I was no fan of all old buildings, but in the course of the shooting I came to see that these older buildings had a sense of human scale and a kind of ornamentation that was based on human needs for visual stimulation. These elements were lacking in the new glass buildings. But in the process of making the film, I found that though I felt that these newer buildings were deplorable, inhuman giants and sun blockers, I had to admit that I was fascinated by them. These new buildings were hypnotic, they were beautifully reflective. I even loved their power, which intellectually I deplore as a symbol of all that's wrong with America. I loved them and I hated them. I also loved them because they were the enemy, and I needed something to fight against for my art.

Now, understanding these feelings in myself, I knew that I couldn't just put down the glass buildings and uplift the old ones. So I had to celebrate the beauty of the new buildings, as well as be true to my feelings about the need for human scale in architecture. And I had to leave the audience to its own recreation. This is what I mean by "true to the image."

BJ: What about **Stations of the Elevated**?

MK: It was much the same. With my personal sense of German orderliness, I originally felt that the graffiti on the trains represented destructive disorder and decay of the city, but in no time at all I found myself fascinated with what was on the trains. On the one hand I had this need for order and correctness, and on the other I was attracted and moved by the spontaneous expression, and I knew I had to deal with these ambiguous feelings.

BJ: So you explored your feelings about the subject during the making of the film, and this then becomes part of the film?

MK: Yes. I knew a number of things about the subject that I wanted to include before I began. The graffiti had always been discussed either as Art or as degenerate scribble. I felt that this was not important, that it was really more than anything a scream from the ghetto. It had specific meaning. So I wanted to include the source in the film, and that accounts for those scenes of the black kids in the South Bronx. I knew I wanted the graffiti trains in context with other similar elements. So before I began shooting, I searched around and took note of other urban images that had the same kind of strange appeal as the graffiti — for example, that car on a pedestal. For me it is a true American icon, and in that way I hate it for what it represents, but at the same time I'm fascinated by it. These kinds of images led me to the billboards, and they set another context for the graffiti. I formulated the idea of legal vandalism in the billboards and illegal vandalism in the graffiti. This theme I repeated throughout the film.

Once I started shooting I found out a lot about the imagery on the trains. In many of the graffiti images there are depictions of fire. Others say things like REVOLT. One of the graffiti artists' handle (what he calls himself) is USE. These are telling images and slogans. Then

there is also wish-fulfillment with Santa Claus and snowmen. There are entire stories with desert scenes and whole worlds unto themselves.

When it came to editing, the combinations of these images and slogans said even more. This was my process.

BJ: You said earlier that you don't manipulate the images; but isn't the juxtaposition of certain images manipulation?

MK: No. Take an obvious example. There is a sequence in **Stations of the Elevated** where I make it appear that two large billboards, showing a man's and a woman's face, are flirting with one another. But that's exactly what those billboards are supposed to do. They are about fucking. They say, "If you use this or that product you will be a better lay." I shot those billboards through a steel overpass, so the eyes were emphasized and were more mysterious, in a way animating the faces, but I just helped them do what they're supposed to do.

BJ: So in other words you point out an overall narrative formed by all these advertising images.

MK: Yes, I think you're right.

BJ: It often appears there are a series of still photographs which in turn frame the movement of the trains. They are extremely beautiful and unusual images. Does this visual style have anything to do with the meaning of the film?

MK: I guess I just believe in beautiful images. There was a time when images were all made beautifully, so that if Cartier-Bresson in war-torn France shot photos of children, the beauty of his image did not detract from the impact of his message. This was also true of war photography, especially the Germans and the Russians. The beautiful context made all the more clear the horror of war. Other examples are Walker Evans and Dorothea Lange; or further back in history, Daumier or Goya.

In much of today's documentary work, the image is grainy, blurred, ill-composed and over-exposed. This is thought to be the image of reality. I don't think this is so, and I try to counter this misconception. There is no need to degrade the image in order to render reality.

BJ: But the strong graphic quality of your images lends itself to your way of reconstructing the sequences. That is, you seem to play with the graphic forms and color combinations in series.

MK: I've been doing this long enough to know that these kinds of images work well together. It's more like I was never stopped by the composition. I worked intuitively as a responder to the images.

BJ: There are a number of other formal elements that are used throughout the film. For example, you repeat images throughout the film. The same train from a slightly different angle is seen again later in the film. In standard Hollywood vernacular this would have meant memory or flashback, but in your film it was clearly a lyrical as well as an informational element that had specific relation to the film itself. It didn't disrupt the continuity or time sense of the film. Could you talk about the structure of the film?

MK: There was a point while I was making the film at which I found myself in despair. I wrote a note to myself, "This film is like quicksilver slipping through my fingers." Then I felt much better. But I still couldn't remember any of my sequences from day to day. I had to let it be on its own.

Then I took a cue from music, and I realized that there were possibilities for a whole new kind of structure. I wanted to repeat images like themes in music, so that images would be seen in ever-changing contexts. These recurring themes brought up emotional responses that would have been lost, without the need to sentimentalize the subject. But it wasn't structured in any predetermined way. It wasn't always entirely conscious. In this film (**Stations of the Elevated**), for the first time I just let things go and did things because they felt right. That for me was a big risk.



Stations of the Elevated

STATIONS OF THE ELEVATED will be shown on February 10th at the Donnel Library--12:00 noon and at the Museum of Modern Art at 6:00 pm.

LOW POWER BROADCASTING

BY PARRY TEASDALE

FLASH BULLETIN

New rules and procedures at the FCC make it possible for small television stations (called micro or low-power stations) to be started in YOUR community.

The kinds of stations this ruling concerns could be very small. AIVF has a how-to booklet prepared by Parry Teasdale, who wrote the FCC report on this topic and who operated a low-power station in Lanesville, N.Y. (without a license) for five years. The transmission equipment at Lanesville cost under $5,000.

This ruling has little effect in large, densely programmed metropolitan areas. In smaller communities, and ones with unique geological aspects (like the Rockies), it will be easier to find available frequencies.

Under the new rules, an automatic preference will be given to non-profit groups or minority applicants. The purpose of this preference was to encourage diversity, public service stations and minority ownership. However, many large corporations, such as Sears Roebuck, have filed multiple applications nationwide.

The FCC recently published a cut-off list of the first applicants from around the country. However, non-profit community-oriented and minority groups still have priority IF they can apply before January 16, 1981.

If there is a vacant frequency near you, there may be an applicant on this list. You have the right to examine applications on file with the FCC. Information contained in an application for your area may be helpful to you in completing your own application, especially with respect to the complex engineering data required. For information on who has filed in your area, call AIVF.

Please spread the word on this and have interested people call AIVF, or the FCC Consumer Office 632-7000, or the FCC Minority Broadcast Office 634-1770 for more information. TIME IS A CRUCIAL FACTOR. Until January 16, all applicants are in the same bag. After that it is a first come, first served situation. Television frequencies are a finite resource. Apply NOW.

Dee Dee Halleck
Low Power Committee
AIVF

The United States has a long history of successfully delivering TV to people through the use of low power transmitters. Until now, these low power stations — called *Translators* — have been strictly limited by the federal government to the re-broadcast of signals from what are called in the television business *full service stations*. Full service stations must have technically sophisticated studios, they must employ highly trained engineers, and they are subject to a vast array of federal regulations; all of which makes them very expensive to build and operate.

In early September of this year, however, the Federal Communications Commission approved the first step in a process that will create a whole new broadcast service. This new service will permit existing translators and yet-to-be-authorized *low power TV stations* to broadcast whatever signals they please without the expense of regulations imposed on full service stations. While it will take at least another year before the new low power TV service regulations go into effect, the FCC has decided to consider new applications for translator licenses in which the applicant asks:

1. **What is a low power TV station?**

Until the low power TV rules are finally adopted, low power TV stations will be considered by the FCC as translators that are permitted to broadcast programming that does not come directly from a full service station. At present then, if you want to apply for a license to operate a low power TV station, you must actually apply for a translator license and with it you must ask the FCC for permission to *originate* programming for more than the thirty seconds per hour now allowed under existing translator rules.

Like current re-broadcasting translators, your originating translator would be considered a *secondary service* meaning that it may not cause interference to full service stations but may have to suffer interference from them. Furthermore, the channel you choose for your originating translator would have to be yielded to another operator prepared to use that channel for a full service station (although you would have an opportunity to upgrade your own translator to a full service station if you wanted to do so).

Translators engaged solely in re-broadcasting the signals of full service stations have narrowly defined functions. Originating translators which will eventually be classified as low power TV stations will be whatever their operators make them. Some may well be small models of full service stations with studio facilities capable of recording and reproducing videotapes and films. Others may simply re-transmit the signals received from a satellite or microwave feed.

Because there are so few translators now originating their own programming in this country (there are several in Alaska and three in rural New York State), no one knows exactly what form of low power TV operation will prove most successful. The possibilities for programming sources include, but are not limited to: feeds from communications satellites, signals coming from low cost videotape recorders and cameras, microwave feeds, video disks, and films. The list of program sources really ends only with the imagination of the applicant and the funds to support them.

The FCC has also decided to consider applications that propose to encode—or scramble— their signal as it is broadcast. Only those viewers who leased or brought a descrambling device from the broadcaster could watch an intelligible picture. This method of broadcasting is called *subscription TV* (STV) and will be an option for both public and commercial stations.

What all of this means is that the specific definition of the manner in which a low power TV station operates will be determined by what the operator sees as the needs of the community he or she will serve.

2. **How big an audience will a low power TV station have?**

It is impossible to predict in advance exactly how far the signal from any one low power TV station will travel. And of course, the size of an audience depends in large part on the density of the population around the transmitter.

In general, low power stations could reasonably be expected to cover an area from five to fifteen miles from the transmitter. In some cases, where the signal can be focused in a particular direction or the antenna located at a great height, it may travel much farther. In other cases tall buildings or natural barriers will drastically reduce the area of coverage.

Each station will have its own technical requirements and an application for a translator permitted to originate programming will have to be filled out by a qualified engineer. Your engineer should be able to give you a clear idea of where your signal will be seen.

3. **How much will it cost for a low power TV station?**

The equipment for a basic low power TV station could probably be purchased and installed for as little as $5,000 to $7,000 depending on a great number of factors. Among other things, the cost of building a station is determined by: the power at which the station operates; the program source (studio, satellite earth station, etc.), and; the location of the station. The more sophisticated the operation of the station, the greater the costs. A fully equipped facility able to perform the same functions as a full service station could easily cost in excess of $100,000. But the basic station is relatively cheap.

There is no application fee. However, applicants will almost certainly require the services of a qualified broadcast engineer in order to complete the application form. Rates for engineering consultants vary both with the complexity of the station and with the ability of the applicant to pay.

4. **What is the current status of the rules?**

At present, the FCC has approved a document called a Notice of Proposed Rulemaking (see appendix). The Commission has endorsed the idea of low power TV stations but is waiting for more comments from the industry and the general public before making the rules final. In the meantime, the FCC will consider applications that petition the Commission not only for a license to operate a translator but also to *waive* the restrictions on the translator that would currently prohibit it from originating programming (i.e., from doing anything but re-broadcasting the signals from full service stations).

The grant of this request for a *waiver to originate* is crucial because it allows the translator to operate as if it were a low power TV station even before the low power rules are adopted. The FCC will approve some translator applications requesting waivers to originate between now and the time the low power rules are adopted if those applications are technically correct and if they are not contested by other applications for the same frequency in the same area.

5. **Is it necessary to apply right away?**

In general, Yes. If you are thinking about setting up a low power TV station in your community, you should consider that there may only be a limited number of frequencies (channels) available in your area for new stations. Thus, you may be competing with other applicants. The method the FCC is going to use for handling competing applications is described below and should make it clear why a timely application is so important.

In order to ensure that everyone has a fair chance to compete for the available frequencies, the FCC will publish a list of the applications it has received in late November of 1980. This list, published in the Federal Register and also available from the Commission is called the "cutoff list." The purpose of the cutoff list is to notify the public of the areas for which applications have been submitted and to allow a finite amount of time for competing applications to be filed.

Sixty days after this first cutoff list has been published the FCC will no longer accept applications for translators in the areas and on the frequencies for which applications have already been received. In other words, if you have not filed an application for your area by the time the cutoff list expires and someone else has, you will lose your chance to compete for that frequence.

Even after the first cutoff list is published, the FCC will continue to accept applications for different frequencies in the same areas or applications for stations in areas not covered by the cutoff list. Furthermore, there are likely to be several cutoff lists published before the final rules are adopted.

In more remote areas of the country there are almost always many available frequencies and few applicants for them. In these areas, there is much less pressure to apply early.

6. **What will happen with competing applications?**

If two or more applicants request exactly the same frequency for the same location, those applications are said to be *mutually exclusive*, meaning that only one of them can be approved. The Notice of Proposed Rulemaking indicates that the FCC staff will try to resolve such conflicts between the applicants. If that is impossible, the applications will be set aside until the low power rules are officially adopted. At that time, a set of criteria for deciding from among competitors will come into play. These criteria have been proposed to favor early filing of an application, minority ownership and non-commercial status, but they are *not* in force at present. The Commissioners are pondering just what they should be and until they decide, no licenses will be granted where mutually exclusive applications have been filed.

7. **Are the final low power TV service rules the FCC adopts likely to be different from those presented in the Notice of Proposed Rulemaking?**

Maybe. Even though the Commissioners were unanimous in their approval of the low power TV Notice of Proposed Rulemaking, they have reserved the right to make any changes in the rules they see fit between now and the time the rules are finally adopted. If changes are made, the FCC will require that all stations granted waivers to originate conform to those final rules. This means that if, for instance, the final rules state that all STV equipment must meet certain technical requirements not spelled out at the time your application was approved and you are already on the air with equipment that does not match those standards, you would be required to meet the new standards or go off the air within sixty days.

So there is some risk in planning to build a station now when there appears to be a possibility of a change in the rules by the time they are adopted. But this risk has to be weighed against the advantage of filing an early application which at least gives you a chance to build some sort of station in the first place.

GENERAL INFORMATION ABOUT TRANSLATORS

The FCC is not presently issuing licenses for low power TV stations. But for the next year or so it will be licensing translators with waivers to originate. If you are planning to submit an application for a translator with a waiver to originate (or originating translator), you will need to know something about the current translator regulations as well as the rules proposed for the new low power service because until the low power rules are adopted, the FCC will be using a hybrid set of standards composed of the translator rules and the low power proposals.

The following sections outline some of the translator rules as they now exist and some of the major changes proposed for the low power TV service. Where it is possible, the criteria the FCC will use to approve new originating translator applications will be indicated. But, these are the basic facts any prospective applicant will need to know.

1. **Translator and Low Power TV Documents**

There are several documents that you will need to fill out your application.

A. Parts 73 and 74 of the FCC rules and regulations. Part 74 concerns the present translator rules and part 73 covers broadcast station requirements. They are available from the Federal Communications Commission, 1919 "M" Street, Washington, D.C. 20554.

B. the "Notice of Proposed Rulemaking in the Matter of: An Inquiry into the Future Role of Low Power Television Broadcasting and Television Translators in the National Telecommunications System" (BC Docket No. 78-253, RM 1932). Available from the FCC. You should address this inquiry to the Broadcast Bureau to the attention of Michael Couzens, Esquire. This was also published as Part V of the Federal Register for Friday, October 17, 1980 starting at page 69177.

C. "Report and Recommendations in the Low Power Television Inquiry," also available from Michael Couzens in the Broadcast Bureau. This document is the staff report that led to the Notice of Proposed Rulemaking and contains all the research that went into the proposals.

D. Form 346 Translator Application Form & Tding reprint

E. NAB Memo

2. **Ownership Requirements**

Any individual, group or organization may apply for a translator license (with or without a waiver to originate). Government agencies are also eligible applicants. Applicants must be U.S. citizens.

The three TV networks may not own translators of any kind. TV and radio stations may own translators but there are several restrictions. The most important one for low power TV is that TV and radio stations (including public broadcasters) may not own originating translators in the same areas they serve. No applicant will be granted more than one license for a translator with a waiver to originate in the same area.

3. **Financial Support**

The FCC sets few restrictions on the manner by which translators support themselves. No new restrictions will be set as the FCC considers applications for waivers to originate. In fact, STV, an option not previously available, will now be considered for approval. Applicants may propose to operate originating translators on either a commercial or a non-profit basis.

Some of the methods translator operators now use to support their facilities include: on air solicitation of donations; the use of local, and; advertising (translators that re-broadcast the signals from full service stations may not delete commercials from those stations without the prior consent of the full service station). All of these methods of support plus STV will be available to applicants for originating translators depending on the type of operation they choose.

4. **Operator Requirements**

The FCC is required by law to see that all TV stations are attended by a licensed operator. This law was modified in the case of translators because they were originally intended only to rebroadcast the signals from full service stations. Thus, translators are allowed to operate unattended by an operator.

But translators with waivers to originate must be attended by licensed operators because they do more than simply re-broadcast an over-the-air signal from a full service station. The FCC will make a distinction, however, between the level of qualification of the licensed operator required for a full service station and that required for an originating translator. While a first class FCC engineer's license is required at a full service station, only a restricted permit would be required of the operator of an originating translator (except for the "proof of performance" maintenance on the transmitter).

It won't hurt an applicant to have a first class FCC engineer on the payroll, but in most cases it probably will not be essential.

5. **Technical Standards**

The general emphasis in technical standards for translators, whether or not they will originate programming, is on the prevention of harmful interference to other broadcast services. These standards are set forth in Subpart G of Part 74 of the FCC Rules and Regulations. As a practical matter, they can be met by any applicant using what is called "type accepted" equipment, i.e., equipment for which the manufacturer's specifications (and its actual performance) meets or exceeds those FCC standards.

The approval of applications for originating translators will not require type accepted origination equipment. The FCC is prepared to let the viewers decide what signals are watchable and what are not as long as those signals do not cause interference. This also means that the expensive and complex test and monitoring equipment that full service stations are required to have will not be required for originating translators.

Further technical considerations involve the available frequencies and the powers at which translators may operate. These concepts are touched on briefly the following paragraphs.

• Frequency (Channel) Assignments:

In the late 1940's and early 1950's the FCC attempted to devise a method of allocating TV station licenses that would provide for the greatest amount of coverage with the least possible interference. Part of what they came up with was a list called the Table of Assignments. The Table of Assignments designates the channels (frequencies) that can be used in most of the metropolitan areas of the United States. It covers both VHF (channels 2 through 13) and UHF (now channels 14 through 69 although some stations still operate up to channel 83) bands. Both full service and translator applicants would normally be expected to use these frequencies where they are available. There are, for instance, over two hundred UHF channels set aside on the Table for specific communities but presently unused.

In some cases, either for convenience or because no frequency has been assigned or none is available to an area, translators may be licensed to operate at frequencies not designated for the area on the Table — "off the chart." In order for a translator to be licensed to operate on one of these unassigned channels, it is necessary for the applicant to prove that the translator will not interfere with any other broadcast service, especially full service TV stations. The application must show that there is an adequate milage separation to prevent the translator from causing interference with the signal from the nearest full service station on the same frequency or that intervening terrain makes interference all but impossible.

With UHF stations, there is a whole array of technical "taboos" — restrictions on channel assignments for frequencies not the same as those of the proposed translator but on which the translator might cause interference. No application for a translator operating off the chart will be considered by the FCC if there is not a complete showing that the proposed translator will not cause interference.

The FCC staff report on Low Power television recommended that several of the UHF taboos be eliminated or reduced in stringency; but it will still take an engineer familiar with the taboos and other transmission standards to pick the best channel off the Table and to design the most effective transmission system for a translator.

• Station Power:

Under most circumstances, VHF signals will travel farther more efficiently than UHF signals of comparable strength. To compensate for this relative disadvantage of UHF stations, the FCC has authorized UHF translators to operate at higher powers than VHF translators. This procedure will be continued in the granting of licenses to translators wishing to originate programming.

The present FCC translator rules state that VHF translators operating on channels found on the Table of Assignments must broadcast at a transmitter power of 100 watts while UHF translators on the Table must use powers of 1,000 watts. Off the chart, UHF translators may use powers of up to 100 watts while VHF translators are limited to a maximum transmitter power of 10 watts west of the Mississippi and 1 watt east of the Mississippi.

The FCC staff report that formed the basis for the Notice of Proposed Rulemaking on low power TV recommended, among other things, that VHF stations off the Table be allowed to operate at 10 watts regardless of their location.

6. **The Application Process**

The application for a translator is filled out on FCC form 346. Applicants requesting waivers to originate will also use this form. If an application is technically correct in all respects (legal, financial, and engineering), it is accepted for filing.

Filed applications are reviewed by the FCC staff. If there are no competing applicants and if the application, complete with the request for a waiver to originate, is not extraordinary enough to warrant the attention of the entire Commission (that is, if it conforms to the general guidelines set forth in the Notice of Proposed Rulemaking), the FCC staff will approve the application within 90 days and grant a construction permit.

The applicant then becomes the *licensee* and is expected to go ahead and build the translator facility as fast as possible. If the licensee does not build the proposed station within a reasonable amount of time, the FCC has reserved the right to review the application again and possible to revoke the license.

In cases where mutually exclusive applications cannot be resolved, the Commission has decided to hold over all applications until the low power rules are adopted and the judgment criteria are resolved.

FILLING OUT FORM 346

1. The form and exhibits:

Form 346 is seven pages long and contains only three separate sections: Legal; Financial, and; Technical. The financial and technical sections will definitely require extra information that will not fit on the form. This information is referred to as "exhibits" and must be clearly numbered in sequence by the applicant.

2. Waiver requests:

There is no place on form 346 to request a waiver to originate. Therefore, all information pertaining to plans to originate must be filed as exhibits and attached to each of the application forms. This includes any supporting data you may want to submit. A cover letter briefly describing your origination plans should also be attached to the front of your application.

3. The help you'll need:

To be eligible for a translator license you must prove to the Commission that you are both financially and technically capable of building and operating an originating translator. You might find it helpful to talk to an accountant about the financial section. You will definitely need to consult a broadcast engineer in order to complete the technical sections.

Two of the places you might want to try when looking for a broadcast engineer are:

The National Translator Association
P.O. Box 212 65
Salt Lake City, Utah 84121

The Association of Federal Communications Consulting Engineers
William King, Secretary
1730 "M" Street, Suite 400
Washington, D.C. 20036

4. Ascertaining community needs:

The FCC does not require that translator applications be accompanied by any in depth justification of the needs of the community the station plans to serve — called "ascertainment" in the language of full service stations. However, if you are applying for a waiver to originate, it would be a wise idea to include with your application some indication of the needs or desire of your community for the type of service you are proposing. This type of showing might take the form of an informal survey done in your community or a petition circulated throughout your proposed area of coverage.

5. Incorrect or incomplete applications:

Finally, it is important to keep in mind that incorrect or incomplete applications will not be accepted for filing. They will be returned to the applicant, causing delays in the processing of the application and the possible loss of the chance to compete for a license in a particular area by missing the cutoff date.

LOW POWER TV GLOSSARY

ASCERTAINMENT — The formal process by which full service stations show that they have surveyed the programming needs of the communities they serve. Formal ascertainment of community needs is not required of applicants for originating translators (low power TV stations).

CHART — Table of Assignments.

CUTOFF LIST — The roster of applicants who have applied for translators (including those asking waivers to originate) published by the FCC before any decision has been made on these applications. Once the cutoff list has been published, there are 60 days during which competing applications may be submitted to the FCC.

EXHIBIT — Extra Information (such as a map or a financial statement) attached to a translator application.

FEDERAL COMMUNICATIONS COMMISSION (FCC) — The independent federal regulatory agency established by Congress to supervise all broadcast services. There are seven Commissioners all of whom are appointed by the President and approved by Congress.

FIRST CLASS FCC LICENSE ("FIRST CLASS TICKET") — The license issued by the FCC to anyone who can pass a detailed test developed by the Commission on the theory and practice of broadcast electronics. A first class license holder is supposed to be able to operate and maintain the transmitter and associated equipment of any broadcast station. Full service stations must have first class license holders on duty when they are transmitting.

FREQUENCY — The frequency of a TV station usually refers to the channel (2 through 69) on which the station broadcasts. Frequencies are expressed as numbers of Hertz (Hz) and, in TV, in Megahertz — millions of Hertz.

FULL SERVICE STATION — A television station meeting all the requirements of Part 73 of the FCC Rules and Regulations. Full service stations must have studies, they must have first class licensed operators on duty, and they must meet many stringent technical standards. A small full service station might cost about $2 million to build.

LICENSEE — The person or group granted a license by the FCC.

LOW POWER TV STATION — A proposed type of TV broadcast facility operating at powers similar to those of existing translators but allowed to originate programming from a variety of sources. Low power TV stations, as proposed, would not have to meet all the regulatory requirements of full service stations.

MICROWAVE LINK — A method of delivering a program source to an originating translator via microwave transmission. Microwave transmitters must be licensed by the FCC.

MUTUALLY EXCLUSIVE APPLICATIONS — Applications submitted to the FCC for translators operating on the same frequency in the same area. During the time the FCC is considering the low power TV proposals, the Commission will *not* process mutually exclusive applications.

LOW POWER

NOTICE OF PROPOSED RULEMAKING — The document prepared by the FCC staff and approved by the 7 Commissioners. It details the proposals for a new low power TV service. The FCC is soliciting comments from the public before the Notice of Proposed Rulemaking is made part of the official rules and regulations.

ORIGINATING TRANSLATOR — A licensed TV broadcast facility operating at translator power but that has as its program source a signal other than one coming directly from a full service TV station.

ORIGINATION — Any program sources other than the signals coming directly from full service TV stations. Some forms of origination are: videotape recorders; video cameras; satellite earth stations, and; microwave links.

RESTRICTED PERMIT — A broadcast license issued to any US citizen who registers with the FCC. There is no test of special technical knowledge required to obtain a restricted permit. An operator of an originating translator will have to have at least a restricted permit.

SATELLITE EARTH STATION — An antenna and associated electronics that receive the signals from a communications satellite. Satellite Earth Stations do not have to be licensed by the FCC.

SECONDARY SERVICE — The status of translators (and eventually of low power TV stations) that dictates that they may not cause interference to full service stations but may have to suffer interference from them. Secondary status also indicates that a translator operator will have to give up his or her frequency assignment to another operator wishing to use the same frequency for a full service station.

SUBSCRIPTION TV (STV) —
(SCRAMBLED TV) — A TV system in which a broadcast signal is encoded at the transmitter so that only those viewers who buy or lease a decoding — or de-scrambling — device can watch intelligible pictures. The FCC staff has recommended that current STV rules be relaxed so that STV systems can be used by originating translators (low power TV stations) throughout the country.

TABLE OF ASSIGNMENTS — The list of channels that may be used in cities throughout the United States. The Table notes all the channels for the cities listed regardless of whether or not they are presently being used. A channel not listed on the Table may be available but only if the applicant for that channel can prove that the new channel meets all FCC interference criteria.

"TABOOS" — Technical restrictions on the assignment of UHF channels. The Notice of Proposed Rulemaking recommends the relaxation and, in some cases, the elimination of several UHF "taboos."

TRANSLATOR — A secondary broadcast facility licensed to re-transmit the signals from a full service station at powers of up to 1,000 watts on UHF or 100 watts on VHF. Translators are permitted to originate up to 30 seconds per hour. Translators may be granted waivers to originate more than 30 seconds per hour between new and the time the FCC adopts the low power TV service proposals. Translators operating in the re-broadcast mode do not have to be attended by an operator.

TRANSMITTER — A device that amplifies a TV signal and feeds that amplified signal to an antenna for transmission through the airwaves.

WAIVER, WAIVER TO ORIGINATE — A special permission granted by the FCC as part of a translator license that allows the translator to originate for more than 30 seconds per hour.

FOREIGN BUYERS part two

Moderator - Michael Fitzgerald

The following transcripted panel discussion featuring foreign buyers from the major centers in Europe and Canada was held this October in New York as part of the Second Annual Independent Feature Film Market, co-sponsored by the Independent Feature Project and the AIVF.

Feature Films from all over the U.S. were screened for foreign and Domestic buyers and panels were held to discuss the nature of the International market.

The outcome was a great success for those involved and a major advancement for the independent community at large. Further information on the Second Annual Independent Feature Film Market, (as well as the second part of the following transcript) will be presented in our next issue.

This concludes the Foreign Buyers transcript begun in our last issue (vol. 3, no. 7-8). A complete set of materials covering all the activities of the Second Annual Independent Feature Film Market is available from the Independent Feature Project.

Conclusion

Q: I wanted to ask about various formats. We're talking about independent features. Does that exclude an hour program, or perhaps a four-hour program that might have been aired on TV, or a one- or two-night format, or do you use all strictly 90 minutes or 2 hours for the showing?

MF: Are you talking specifically about television?

Q: Yes, about television, and about something that might have been produced independently here in the United States for television rather than a theatrical film. Does that have any effect on your buying policies?

Jouvet: Once upon a time, French television was buying only one-hour features. Now they buy 90 minutes.

Q: Would they buy a mini-series?

Jouvet: Oh yes, sure.

MF: So anything goes.

Jouvet: No. It's not anything goes because if you have one fifty-two minute drama you can't sell it.

Q: You can't sell it?

Jouvet: No. If it's a mini-series, it's fine if it's one hour, but if it's one single program it has to be 90 minutes.

Q: But can it be more, can it be 3 hours?

Jouvet: In that case they show it in two parts.

Singer: In Canada, since we get all three US networks as well as PBS, and most of us have cable, it's very important for American producers to make arrangements with a Canadian distributor to handle Canadian television prior to the date that it's going to go on network. Then it could be done simultaneously and you would get additional money from Canadian television, which otherwise you wouldn't get.

Malmkjaer: In Scandinavia you can sell any kind of program, any length you want. We've never cut from the movies that we show, at least not in Denmark. And we have recently shown a very short film that you're going to see. We're just going to show now **Three Wooden Clocks**, which is more than three hours.

MF: Just as long as you like it, it's going to go on?

Malmkjaer: Yes.

MF: Belgium?

Lachterman: Our position is more or less the same. We buy all kinds of programs now: 90 minutes, 8 hours. We once bought an 8-hour French program. We never cut it; sometimes we split, but with the agreement of the author and the producer.

Q: I would wish you to comment on the necessity for dubbing. I've heard that it would be easiest to sell to Germany if the film was already dubbed. In the situation with the strategies of dubbing, for instance, with Belgium or in Switzerland: if you were to sell to Switzerland, have them do the French dubbing and then sell that in turn to the French media. Would you elucidate on that please?

MF: I think Mr. Lackshewitz could answer that.

Klaus Lackshewitz: It depends very much on who does the dubbing. We would prefer that we could supervise the dubbing. I don't see any reason why you should try to dub it first and then sell it to us.

Q: How about the French and other countries?

Lackshewitz: You should let them absorb that expense; it's very substantial.

Q: What about French media?

Jouvet: I think in France it's the same; you make your sale first and then you dub. You have to dub yourself, but you don't do it before, it doesn't pay.

MF: What about Belgian television?

Lachterman: It depends. Commercial films are dubbed, but essentially they are dubbed primarily by French TV, so we just buy the dubbed version. But, in your case, generally they are not dubbed. They are subtitled too, in French of course. Flemish TV never dubs; they always put the original version on the air, plus Flemish subtitles.

FOREIGN BUYERS

Q: Would a film that was either subtitled or dubbed in French, in Belgium or in Switzerland be acceptable to France? Or vice versa?

MF: Belgium would like to answer that one.

Lachterman: I don't remember any. You mean dubbed or subtitled?

Q: I mean by way of saving you, being economical about it, either the subtitling or the dubbing. Would it be acceptable?

Lachterman: No. Dubbing is very expensive, and that's why we always wait until French TV shows it, and then we buy it. In the case of subtitling, we have a very good electronic device that was built in Brussels. I think a subtitle is good, but I don't remember any film bought that way by French television.

Jouvet: There's no problem for the French dubbing between Belgium, Switzerland and France. There is a slight problem with French-speaking Canada, because French-speaking Canada wants their dubbers to make their living.

Q: I'm addressing this question to all of you. American independent productions generally feature unknown actors and actresses. These people haven't made a name for themselves yet. How does this affect your purchasing decisions for American independent films?

MF: I'll answer that for a second from my point of view, then they can answer from theirs. On the theatrical market around the world, as in the United States, to sell a picture without so-called recognizable elements is enormously difficult. And of course if someone buys it the price goes down accordingly. That happens certainly on guarantees, and affects how much mileage you can get from theatrical distributors in Europe and elsewhere in the world. I think it probably applies to television as well — maybe a little less so. I'm not sure because there's a wider variety and a greater need for product; I think there may be somewhat more effectability in the television market internationally for pictures which do not seem to have a huge market. But I'd like to refer that to other people.

Malmkjaer: I can really see a big difference for our programs, because personally I have to state, as my colleagues did, that I'm picking out the films I like and I love. This does not primarily occur to well-known actors. We always have the possibility to program it in a certain time slot, for example at 7:30, 8 o'clock, where our audience would not be the huge audience that would expect a star-studded film. So we have so many different possibilities to programming the films that there's no problem at all.

MF: There's no question that in the European market particularly there's a much wider range of pictures which can be bought. Obviously there isn't as much money in it as in the United States, but there's a much wider range of pictures which they are willing to show than they are in the United States. That is my experience. Would you like to comment?

Lachterman: My answer is more or less the same: we have many time slots. Of course, we put commercial films Thursday night, Saturday night, and we are not going to put unknown films there. It would be silly; but we have very good other time slots where we can put those films, and then it is of no importance whether the directors are known or the actors are known. If the film is good we just put it on the air.

MF: They do that in the United States too, but it's mostly **I Love Lucy** re-runs. In France, I'm sure, the same thing applies.

Jouvet: No, it would be too easy. We really need either well-known directors or well-known actors, except for these two special things which I've spoken of: TV films will not expect that, and a subject which is really striking. But on the whole we need new films.

Q: Big stars?

Jouvet: Big stars; it helps a lot.

Probst: I have something positive. Within those art theatres in Europe, of which there are over a thousand, they absolutely don't care if it's a big star or a famous director. What they care about is the quality film, extraordinary quality film that uses lots of light. This is the central thing, then they go for it.

Q: What about documentaries — this is for the TV buyers — if it's a theme that you think will play in Europe?

MF: The question is, would you buy it before it's a finished product?

Sykes: The answer to that is yes. Most of you who are making documentary films are obviously very discouraged with what was discussed here so far. And I don't think anybody wants to discourage you from making documentary films. From our end, one of the reasons I say that we're not that terribly interested is, as you see with my European colleagues, it's very tough to sell documentaries to them. And we don't tend to make an awful lot of money on them. That is the real reason. The prices that are paid are not very high, and therefore the prices that we sell them at are not very high. But it isn't impossible. It just depends on the subject. If a film is very very good — take a film that's been seen here, **On Giant's Shoulders** that Mark Shivers did out of London — we probably would have bought a film like that, a very powerful film. But it's got to be very powerful and very unusual.

Malmkjaer: In the smaller countries, for example Denmark, there is a way of getting around that problem. A wise thing to do is to approach — for example, in Denmark we have a governmental body called the Government Film Central or the State Film Central. They buy and distribute documentaries, a lot of documentaries. They don't have a lot of money but they do buy a lot of movies. You can sell your films to them and sell them to television shortly afterwards. That way you make double the money you would make otherwise. You can do the same thing with feature films. Find a distributor, make a deal with them; because in a small

country like Denmark, within 9 months, a year and a half, your film will have been shown all over the place. So after, say, 18 months, it will be good for television.

Jouvet: There is a market for documentaries, the documentaries can fit in magazines, the hour-long composite shows for T.V.

MF: You ought to make it explicit: small films, 10-minute films, chained together?

Jouvet: Yes, they put them together around the theme, and they make one program out of all the documentaries. So it's not a hopeless case, it's just a very difficult one.

Q: You said that you paid for documentaries by the minute. If I have a ninety-minute documentary, and your TV buys 52 minutes of it, would you pay for the 90 minutes or the 52 minutes?

MF: I think the general consensus is 52.

Q: I'd like to talk to you about the CICEA. Maybe you could elaborate on how you operate. Do you buy films, do you finance them? If people have films that already have German subtitles or French subtitles does that make them more attractive? Who makes the subtitling? How much gets paid for the films? What about advertising and promotion? Who makes the deals and who keeps track of them?

Alexander: The decision by the CICEA to buy films for a various number of countries was done in May, and the work is right at the head. We are now planning to create a commercial company in Switzerland which will be the partner of film sellers. We intend to keep the cost low by, for instance, making an international poster in three languages to it can be used in England as well as in France — that means in French, German and English. We intend to take all the copies orders together, and we also want to have the free traveling of copies, which is not normal in Europe because you have borders. I can't tell you too much because we're just working on it. We might be ready and all set up by May of next year. So we'll start then really looking for special films and different ones.

We would like to cooperate with some independent American dealers too, because we think the whole United States is very important. We can't just make it in Europe. We have a lot of interesting films in Europe produced by independent people like you. We would like to send them here, have an association here and have their association find films for Europe. The general idea of it is that we are looking for artistic films. Anybody who is famous today once did some artistic, interesting films.

Q: It's often possible when you make a television sale to include in the contract that the film will not be shown on television for a year or a year and a half. In some cases it's possible nevertheless to be paid for the television showing although it isn't actually being shown — in other words to be paid for the showing upon the signature of the contract or perhaps upon the delivery of the print. That is something of importance to American citizens, in terms of the difficulty of them distributing from here, because that money can then be used by you to finance a theatrical opening here.

MF: The question has come up, and certainly it is possible to get advance payments, or a Polytel does normally, payment in steps, staggered payments. Do you want to address that or is that accurate?

Sykes: Basically accurate.

MF: So it is absolutely possible to arrange that in the contract and to have a television protection clause, which is sometimes, in fact most of the time, necessary for theatrical production overseas.

Q: In terms of procedure of selling to European television, do you in fact look at the films as they're sent there, or do you want the promotional reels first, or are you more apt to look at it if it goes through a broker? If we could send you a print with promotional material, would you look at it or somebody in your office look at it?

Malmkjaer: We look at the film itself, not at the publicity. In that connection I may add that we prefer to look at the material on cassettes. I know there's a reluctance to the cassette thing because it may be used by people who should not use it. This is not so in Scandinavia. We do look at the cassettes and we return them, and it's a very easy and very cheap way of handling the film, instead of sending the 16mm prints which would lie around.

Alexander: There is a slight difference with us. Because we are traveling, there's always a possibility to have an arrangement made for us to see the film in New York or Los Angeles, or anywhere in Europe, but if you have to look at cassettes the whole day you get much more tired than when you're looking at prints. It's difficult to look at cassettes. It's possible, but if you can provide the print it's much better.

Q: What kind of cassettes, 50 or 60 cycles?

Alexander: Any kind.

Malmkjaer: In little TV stations from little countries, we are used to watching cassettes from the morning to the evening without being too tired. We have no choice, that's our job. We can read all types of cassettes: NTC or Bell, or even Seicom which is a French system; 50 or 60 cycles, 110 or 220 volts.

MF: I think Mr. Alan Jacobs would like to make an announcement.

Jacobs: Before we all retire, I wanted to thank you all for coming and on behalf of the Independent Feature Project, and the Association for Independent Video and Filmmakers. I think we've launched here a very exciting market, the second I hope of many to come. I just wanted to take this opportunity, because I don't know whether we'll all be together again soon. Many people are responsible for this market; both organizations and people outside have put in a lot of time, a lot of energy to make this as exciting as I think you're going to find it.

FOREIGN BUYERS

Foreign Buyers who attended the Second Annual Independent Feature Film Market are presented in the following list.

Georg Alexander
WDR/Westdeutsche Rundfunk
Los Angeles Office
2985 Hutton Drive
Beverly Hills, CA 90201

Sylvia Andreson
International Forum des
Jungen Films
Berlin Film Festival
Welserstrasse 25
1000 Berlin 30
West Germany

Lars Baeckstroem
SR 1
Sveriges Radio
S-105 Stockholm
Sweden

Hans Bouak, VARA, Dutch TV
62 Bowman Avenue
Portchester, New York 10573

Ian Christie
British Film Institute
127 Charing Cross Road
London WC2H OEA
England

Denise Delvaux
Belgian TV
Flemish speaking Belgium

Andi Engel
Polytel International
Artificial EYE
211 Camden High Street
London NW1
England

Franz Everschor
Degeto-Film GMBH
8 Bertramstrasse
6000 Frankfurt am Main
West Germany

Emile Fallaux
VPRO-TV
476 Broadway
Apartment 9A
New York, New York 10013

Helle Halding
Danmarks Radio
TV-Byen
2860 Soborg
Denmark

Klaus Hellwig
Janus Film und Fernsehen
Paul-Ehrlich-Strasse 24
6000 Frankfurt/M
West Germany

George Jetter
Radio Television Belge (French)
52 Boulevard August Reyer
1040 Brussels
Belgium

Ben Klokman
NOS/Dutch TV
Postbus 10
1200 JB Hilversum
The Netherlands

David Lachterman
Radio Television Belge (French)
52 Boulevard August Reyer
1040 Brussels
Belgium

Klaus Lackshewitz
ARD-Filmrdaktion
8 Bertramstrasse
D6000 Frankfurt am Main
West Germany

Guy Lehmann
Arbeitsgemeinschaft Kino
Von Melle Park 17
2000 Hamburg 13
West Germany

Poul Malmkjaer
Danmarks Radio
TV-Byen 2860 Soborg
Denmark

Claudia Munch
Fantasia
Filmverleih
Am Laufer Schlagturm 3
8500 Nurnberg
West Germany

Jose Maria Prado
Filmoteca Nacional de Espana
Madrid
Spain

Alfonso Portocarrero
Systema Nacional de Radio y
Television Cultural
Apartado 7-1980
San Jose
Costa Rica

Harry Prins
VARA-TV
Heuvellaan 33
Postbus 175-1200 AD
Hilversum
The Netherlands

Roland Probst
CIACAE
Kino Betrieb
Seilerstrasse 4
Bern
Switzerland

Wilfried Reichart
WDR/Westdeutsches Fernsehen
Appellhofplatz 1
5 Koln 1
West Germany

Efrain Sarria
Filmoteca Nacional de Espana
Madrid Spain

Fernando Herrero
Semana Internacional de Cine
Juan de Juni 4
Valladolid
Spain

Rainer Seik
Polytel International
810 Seventh Avenue
New York, New York
(212) 399-7806

Richard Steimamm
South African Broadcasting
Henley Road
2001 Johannesburg
Republic of South Africa

Nils Petter Sundgren
SR 1
Sveriges Radio
S-105 Stockholm
Sweden

Elizabeth Sykes
Polytel International
810 Seventh Avenue
New York, New York 10019
(212) 399-7806

Theresa te Nyul
VARA-TV
Postbus 175-1200 AD
Heuvellan 33
Hilversum
The Netherlands

Harald Vogel
Janus Film und Fernsehen
Paul-Ehrlich Strasse 24
6000 Frankfurt/M
West Germany

FOREIGN BUYERS

Wolfram Weber
Fantasia
Filmverleih
Am Laufer Schlagturm 3
8500 Nurnberg
West Germany

Sharon Singer
President
Dabara Films
Suite 510
55 Yonge Street
Toronto, Ontario
Canada
(416) 922-0490

Nicole Jouve, Interama
301 W. 53rd
New York, New York
(212) 977-4830



THE HAUNTING OF M, Producer-Director: Anna Thomas, presented at the Second Annual Feature Film Market.

Media Clips

BY JOHN T. RICE

This new column will be an ongoing part of our information resource center activity. Any members with pertinent information are encouraged to make submissions. Contact John T. Rice at AIVF.

PTV Funding Bill Update

The 1980 election has shifted the balance of power in the House and Senate sub-committees on Communications. Lionel Van Deerlin, former chairman of the House sub-committee was defeated. In his place will most likely be Rep. Timothy Wirth (Dem.) of Colorado, one of the most progressive members vis-a-vis Independents. Composition of the rest of the sub-committee will probably change drastically, and a new education campaign as to Independents increased participation in PTV will be necessary. The next PTV Funding Bill process will probably begin in May. On the Senate side, Sen. Barry Goldwater will most likely be the new conservative chairman of the Senate sub-committee. Expect a tough fight in the House-Senate conference, which will then send the compromise PTV Funding Bill language to Ronald Reagan. Good luck then.

CSG Speech

On November 11th, 1980, AIVF testified to the CPB Board on the need to revise the current community Service Grant eligibility and initiate local grants that are reserved for the acquisition and production of local (and Independent!) programming. AIVF was the only alternative group that brought to light PTV's dismal record which has encouraged a decrease in local programming. CPB Board, at their November meeting, was infuriated with what some characterized as a railroad by the stations to keep CPB's mitts off "their"money. The jury is out on whether CPB Board will make the courageous decision to build incentives toward increasing Independent programming.

CPB Drama Series

The Program Fund of CPB has just released an Invitation for Proposals for their National Television Series. An allocation of 2 million dollars for the 1981-82 Season will go to this regular series.

The Program Fund is seeking proposals for productions of full-length dramas, not less than one hour in length and not longer than two hours. Scripts can be original or adaptations. Plays for the theatre, teleplays and film scenarios will all be considered. Each script must be complete in itself, telling a self-contained story. Primary consideration will be given to the quality of the writing and to its appropriateness for the television medium. Although the Program Fund is seeking material which has never been broadcast, certainly American classics can be submitted.

No script should be submitted unless the rights have already been secured by the producer. No production will be funded unless the producer or the director can show evidence of past drama production experience.

All submissions will be reviewed by teams of readers and will be evaluated by an advisory panel of experts. Final decisions will be made by the Director of the Program Fund.

Deadlines for Production proposals is Jan. 30th, 1981. Money for Script development is also available. The deadline for Script development is April 24th, 1981. Contact Eloise Payne at 202-293-6160.

Commercial (or Non-Commercial?) KQED Sued

The Committee to Save KQED has filed a suit charging PTV Station KQED, San Francisco, with abdicating their non-commercial mandate. The station has drastically cut local programming but has ironically suggested to offer Pay TV on a subsidiary station. This suit is a well-prepared analysis of the dangers of PTV's recent flirtation with marketing and commercialization.

For more information contact:
Larry Hall — Committee to Save KQED
7695 Crest Ave.
Oakland, C.A. 94605

CPB/Low Power TV Station Guidebook

The Corporation for Public Broadcasting (CPB) has published a new guidebook on low power non-commercial television stations.

The guidebook has been prepared to assist individuals interested in applying for and operating a low power television station. It is not, however, meant to be a substitute for technical, financial, legal and engineering assistance.

The *Low Power Television Guidebook* outlines for potential applicants information about channel availability, signal coverage, types of equipment, sources of funding and the application process. It is not a complete step-by-step guide to obtaining a low power television station license. Most applicants will require the assistance of a consulting engineer and possibly a communications attorney in preparing an application and designing the station.

Individuals interested in obtaining a copy of the *Low Power Television Guidebook* should contact CPB's Office of Telecommunication Policy and Administration.

Access II: Handbook for Satellite Distribution

The National Endowment for the Arts has recently completed an Independent Producers' Handbook of Satellite Communications called *ACCESS II*. This handbook is a practical guide for independent producers interested in distributing to PTV, cable and commercial television and radio systems. It includes descriptions of current satellite systems and networks, contact person information and background history of independents usage to date. This handbook is a must for any independent involved in self-distribution.

Authors: Joseph D. Baken and David Chandler. NEA Pubication Coordinator: Marion Dix. Copies are $3.00.

Please send me

"ACCESS II"

an NEA publication, by Joseph D. Baken and David Chandler.

I would like _____ copies. At $3.00 per copy I have enclosed a check or money order for $_____.

My address is _____

Make check or money order payable to:

AIVF
625 Broadway, New York NY 10012

NOTICES

BUY/RENT/SELL

FOR SALE: 2 SONY AVC — 3450 portable black and white cameras, like new. Best offer over $500.00. Call Gerry at (212) 757-4220.

FOR RENT: 6 PLATE MOVIOLA, 16mm hollow prism, prefer N.Y.C. location, minimum 4 months, call (203) 927-4406.

CONFERENCES/ WORKSHOPS

VIDEO WORKSHOP: LOCUS COMMUNICATIONS Video Access Center will run a series of portable video workshops wednesdays from 7:00 pm-10:00 pm beginning Jan. 7, 1981. Tuition $25.00. For information call Gerry Pallor at (212) 757-4220.

SCREENWRITING: ISSUES AND AVENUES, one day seminar focusing on important topics in screenwriting. January 17, 1981. Contact for information: AFI Seminar, Media Studies Program, New School for Social Research, N.Y., N.Y. 10011 (212) 741-8903.

CAREERS IN TV 1: MANAGEMENT, one day seminars held in Chicago, Jan. 24, 1981 and in Boston, Jan. 31, 1981. For information contact: AFI Seminar, c/o Nancee Campbell, Mass Communications, Emerson College, 148 Beacon St., Boston, Ma. 02116; (617) 262-2017 ext 227 or AFI Seminar c/o Judy Dyke, Department of Film and Television, Columbia College, 600 S. Michigan Ave., Chicago, Ill. 60611; (312) 663-1600 ext 561.

OHIO UNIVERSITY FILM CONFERENCE will take place April 22-25 on the Ohio U. Campus in Athens, Ohio. The topic of this years conference is "Film History: Industry, Style, Ideology," For information contact: Stephen Andrews, Conference Coordinator, Ohio U. Film Conference, PO Box 388, Athens, Ohio 45701, (614) 594-6888.

4th CONFERENCE ON CULTURE AND COMMUNICATION sponsored by Temple University next April. Papers, proposals, or films related to theory and research in this field direct to: Dr. Sari Thomas, Dept. Radio/TV/Film, Temple U., Philadelphia, Pa. 19122, (215) 787-8424.

CHALLENGING AGE STEREOTYPES IN THE MEDIA, White House mini media conference in N.Y.C. sponsored by the Gray Panthers Jan. 15-16, 1981. For Information call Lydia Bragger (212) 870-2715 or Barbara Cox (215) 844-1300.

FESTIVALS

3RD NATIONAL SFAI FILM FESTIVAL will be held March 5-7, 1981 accepting 16mm and super 8 films, 35 minutes or less. Entry deadline Feb. 15. For information contact: SFAI Film Festival, Attn. Don Lloyd, 800 Chestnut St., San Francisco, Ca. 94133.

MASON GROSS FILM FESTIVAL held April 6-10, 1981. Open to 16mm and super 8 films. cash prizes. For info and entry form write: Ellen LaForge, Mason Gross Film Festival Walters Hall — Douglas Campus, New Brunswick, N.J. 08903.

FLORIDA INDEPENDENT FILM AND VIDEO FESTIVAL non commercial independently produced in Florida or by a Florida resident films. Deadline for entry Jan. 26, 1981. Festival date is March 6-8, 1981. For information contact: Diane Howe Eberly, FIFVF Arts Council of Tampa-Hillsborough County, 812 N. Florida Ave. Suite 256, Tampa, Florida 33602.

1981 LOS ANGELES INTERNATIONAL FILM EXPOSITION (FILMEX) will be held April 2-18 and will include features, documentaries, shorts, animation, student work, experimental and super 8mm films. The deadline for entry is Dec. 31, 1980. Entry forms and regulations are available from: FILMEX, 6230 Sunset Blvd., Hollywood, Ca. 90028 (213) 469-9400.

THE EDUCATIONAL FILM LIBRARY ASSOCIATION (EFLA) is now accepting entries for its 23rd Annual Film Festival. The festival will be held in N.Y.C. from June 1-6, 1981. The festival is an important showcase for 16mm films for use in libraries, schools, museums, and other community groups. 1981 marks the introduction of video in the festival competition. Regulations and entry forms may be obtained from: EFLA, 43 West 61st St., N.Y., N.Y. 10023 (212) 246-4533. Deadline for receipt of entry forms Jan. 15, 1981: for films or video tapes Feb. 13, 1981.

PENNSYLVANIA WOMEN IN THE ARTS is sponsoring a film/video festival at the William Penn Museum, Harrisberg, Pa., January 23-25, 1981.

ASSOCIATION OF UNASSOCIATED FILMMAKERS (several independent filmmakers) are renting a market booth for the Berlin Film Festival. If you expect to attend and wish to participate in the booth contact: Jon Jost and Alicia Wille c/o Rees-Mogg, 50 Elsynge Rd., London SW 18, England.

Tampere Film Festival will be held Feb. 4-8, 1981. Short films, entry forms, and prints must be sent by Jan. 5, 1981. For more information contact: Tampere Film Festival, P.O. Box 305, SF 33101 Tampere 10, Finland.

BIG MUDDY FILM FESTIVAL held Feb. 5-8, 1981 is open to 16mm films. The deadline for entries is Jan. 30, 1981. Cash prizes. Please contact: Department of cinema and photography, Southern Illinois University, Carbondale, Ill. 62901, (618) 453-2365.

13TH INTERNATIONAL ANIMATED FILM FESTIVAL will be held in Annecy, France in June 1981. Entry deadline is in January. For information write: 21 Rue de La Tour D'Auvergne 75009, Paris, France.

ENVIRONMENTAL FILM FESTIVAL sponsored by the Audubon Society. Awards in seven categories: Conservation/Ecology, Nature/Wildlife, Energy, Polution, Population, Land and Water Resources and Global Issues. $35.00 entry fee. Entry deadline March 16, 1981. Inquiries should be mailed to Jennifer Jarrett, Film and Media Services, National Audobon Society, 950 Third Ave., N.Y., N.Y. 10022.

10th INTERNATIONAL SHORT and DOCUMENTARY FILM FESTIVAL will take place in Lille and in the Region Nord-Pas-de-Calais, March 3-8, 1981. Films and application are due Jan. 15, 1981. Mail to International Short and Documentary Film Festival, 3 rue Washington, 75008 Paris, France.

ACTION for CHILDRENS TELEVISION (ACT) is accepting tapes and applications for its 1980's "Achievement in Children's Television Awards." $40.00 entry fee. ¾" video tapes must be received no later than Feb. 1, 1981. Mail to: ACT, 46 Austin St., Newtonville, Mass. 02160 or call (617) 527-7870.

RIVER CITY ARTS FESTIVAL, Jacksonville, Florida held April 10, 1981. Film and video categories: Entertainment, Contemporary or Human Concerns, Instructional or Informational Innovations (subject or technique) and Childrens. Entry deadline: Feb. 14, 1981. Must be a Florida resident to apply. For information contact: Jeff Driggers, Jacksonville Film Festival, Haydon Burns Library, 122 N. Ocean St., Jacksonville, Florida.

NOTICES

BALTIMORE INTERNATIONAL FILM FESTIVAL 1981 competition open to 16mm films made in the last two years. Entry forms due March 1, 1981. Information available from: BIFF — 12, 516 North Charles St. — Rm. 405B, Baltimore, Md. 21201, (301) 685-4170.

FILMS/VIDEO TAPES WANTED

THE LOS ANGELES INDEPENDENT FILM OASIS is interested in previewing works by independents for screenings. Send films and a self addressed envelope to Arlene Zeichner — Program Coordinator, Los Angeles Independent Film Oasis, 2020 South Robertson Blvd., L.A., Ca. 90034.

FIVF requests independents to send synopses, credits, brochures, and other publicity materials for an open file of films. Mail to Leslie Tonkonow, FIVF Festivals, 625 Broadway — 9th fl., N.Y., N.Y. 10012.

THE BOSTON FILM/VIDEO FOUNDATION FIRST NIGHT presentation of short tapes (under 10 minutes) rental fee is $6.00/minute. For information call BF/VF (617) 536-1540 or Betsy Connors (617) 623-0578.

FUNDS/RESOURCES

ARTIST IN RESIDENCE at the Experimental Television Center in Owego, N.Y. for video artists working in the area of electronic image processing. Application deadline for 2-5 day residencies Jan. 23, 1981. For information contact Experimental Television Center LTD., 180 Front St., Owego, N.Y. 13827 or call (607) 687-1423.

CRISIS TO CRISIS Corporation for Public Broadcasting invites Public Television Stations and Independent Producers to submit proposals for single length programs 60-90 minutes in length. For information call Eloise Payne at CPB (202) 293-6160.

NEA's VISUAL ARTS PROJECTS: INDIVIDUAL & COLLABORATIVE grant application deadline. Feb. 2, 1981. For information residents of N.Y. contact John Wessel, 110 West 15th St., N.Y., N.Y. 10011, (212) 989-6347, outside N.Y. contact Visual Arts Program, National Endowment for the Arts, Washington D.C. 20506, (202) 634-6300.

EMERGING ARTISTS GRANTS are available to beginning Hispanic film and video producers in amounts up to $2,000.00. Contact: Oblate College of the Southwest, 285 Oblate Dr., San Antonio, Tx. 78216.

ANNUAL GRANTS FOR STUDENTS IN FILM AND VIDEO from the University Film Association. For information write to: Robert E. Davis, Dept. of Radio/T.V./Film, University of Texas, Austin, Tx. 78216.

NEH PROJECTS grant proposals and application deadlines 1/8/81 and 7/1/81. Contact to verify appropriateness of suggested proposal. Guidelines available from National Endowment for Humanities, 806 Fifteenth St., Washington D.C. 20506, (202) 724-0318.

CPB's INSTRUCTIONAL TELEVISION SERIES: Round 2 proposals are due March 13, 1981. For information contact: Mary Scieford — Instructional Television Project Officer, CBP, 1111 16th St., Washington, D.C. 20036, (202) 293-6160.

OPPORTUNITIES/GIGS/ APPRENTICESHIPS

WANTED: EXPERIENCED, CREATIVE EDITOR for anthropological, socialogical documentary film on highland Indian village in Guatemala. Knowledge of Spanish prefered. Salaried. To begin Jan-Feb 1981. Call (212) 228-5108.

DOCUMENTARY PHOTOGRAPHER AVAILABLE, contact: Hope Millington, 78 Jane St., N.Y., N.Y. 10014 (212) 741-3329 or 943-0720.

VOLUNTEER STUDENT IN FILM seeking to collaborate on challenging film project (any capacity) Ina Stone, 317 W. 87th St., N.Y., N.Y. 10024, (212) 877-9623.

PUBLICATIONS

TRICKFILM/CHICAGO 80 is a survey of Independent Animation, available for $5.00 from The Film Center, Art Institute of Chicago, Chicago, Illinois 60603.

Welcome to AIVF!

Glad to have you with us! Please fill out the three sections of this card and return it to us. Remember to enclose your check if we don't have it already. MEMBERSHIP: regular membership is open to those involved in or seeking involvement in independent video or film. SKILLS FILE: is used to refer work to you when calls come in.

Mail with enclosed check to:
AIVF, 625 Broadway, 9th Floor, New York, NY 10012

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List your most recent works with title, format, date, running time, brief description. If previously screened by AIVF or others give date and place.

check: _____ ☐ individual $25/yr ☐ institution $50/yr

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☐ 16mm ☐ 35mm ☐ small format ☐ 2″ and 1″

union affiliation _____

credit, special skills, etc.: _____

awards, publications, important screenings, etc.: _____

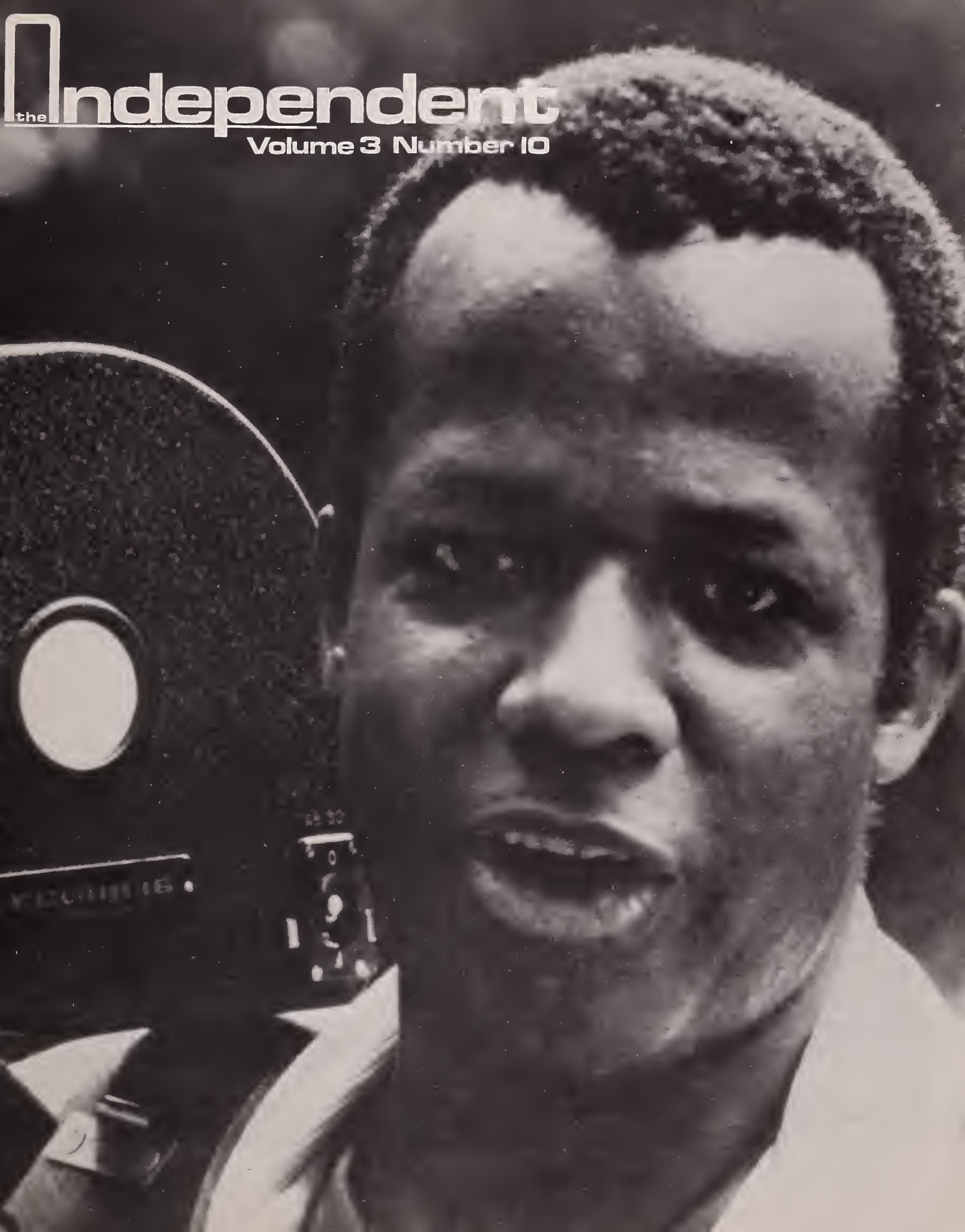
REMEMBER: ONLY ONE CATEGORY PER CARD. BE VERY SPECIFIC CONCERNING YOUR SKILLS AND EXPERIENCE. ADDITIONAL CARDS AVAILABLE ON REQUEST.

We would like to keep up to date information on our members, to be used for reference purposes. This data will be computerized, so please check boxes off carefully.

Skills Categories		**Demographics**	**Miscellaneous**
☐ film	☐ cinematographer	☐ northeast	☐ short
☐ video	☐ camera operator	☐ southeast	☐ feature
☐ multi-media	☐ sound	☐ midwest	☐ documentary
☐ 16mm	☐ editor	☐ southwest	☐ dramatic
☐ 35mm	☐ negative cutter	☐ northwest	☐ animation
☐ small format	☐ writer	☐ west coast	☐ experimental
☐ 2″ and 1″	☐ producer	☐ nyc/metro area	
☐ gaffer	☐ director	☐ female	☐ new member
☐ grip	☐ union	☐ male	☐ renewal

the Independent

Volume 3 Number 10



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The viewpoints expressed herein are not intended to reflect the opinion of the Board of Directors — they are as diversified as our member and staff contributors.

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PRINCIPLES AND RESOLUTIONS

Here presented are the founding principles of the AIVF, followed by new resolutions that were approved by vote last April of the entire membership, at the same time the Board of Directors were elected.

Since the addition of any new resolutions constitutes a by-law change, the consent of the membership was required.

FOUNDING PRINCIPLES OF THE ASSOCIATION

Be it resolved, that the following five principles be adopted as the Principles of the Association of Independent Video and Filmmakers, Inc.

1. The Association is a service organization of and for independent video and filmmakers.

2. The Association encourages excellence, committment, and independence; it stands for the principle that video and filmmaking is more than just a job — that it goes beyond economics to involve the expression of broad human values.

3. The Association works, through the combined effort of the membership, to provide practical, informational, and moral support for independent video and filmmakers and is dedicated to insuring the survival and providing support for the continuing growth of independent video and filmmaking.

4. The Association does not limit its support to one genre, ideology, or aesthetic, but furthers diversity of vision in artistic and social consciousness.

5. The Association champions independent video and film as valuable and vital expressions of our culture and is determined, by mutual action, to open pathways toward exhibition of this work to the community at large.

RESOLUTIONS

The AIVF resolves:

1. To affirm the creative use of media in fostering cooperation, community, justice in human relationships and respect of age, sex, race, class or religion.

2. To recognize and reaffirm the freedom of expression of the independent film and video maker, as spelled out in the AIVF principles.

3. To promote constructive dialogue and heightened awareness among the membership of the social, artistic, and personal choices involved in the pursuit of both independent and sponsored work, via such mechanisms as screenings and forums.

4. To continue to work to strengthen AIVF's services to independents, in order to help reduce the membership's dependence on the kinds of sponsorship which encourages the compromise of personal values.

BOARD MEETINGS are held monthly at AIVF, 625 Broadway, 9th Floor and are open to the public. The AIVF/FIVF Board of Directors encourages active membership participation and welcomes discussion of important issues. In order to be on the agenda contact Jack Willis, chairperson, two weeks in advance of meeting at (212) 921-7020.

The next two meetings are scheduled for Tuesday, **MARCH 3, APRIL 7**
Both will start promptly at 7:30 p.m. Dates and times, however, are subject to last minute changes, so please call (212) 473-3400 to confirm.

AIVF/FIVF BOARD MEMBERS: Executive Committee — Eric Breitbart, Treasurer; Pablo Figueroa; Dee Dee Halleck; Lawrence Sapadin, Ex Officio. Stew Bird; Robert Gardner, Vice-President; Alan Jacobs, Kathy Kline, Secretary; Jessie Maple; Kitty Morgan; Jane Morrison, President; Marc Weiss; Jack Willis, Chairperson.

BUSINESS

MITCHELL W. BLOCK

The Association of Independent Distributors — A.I.D.

As first reported in this column over the summer, The Association of Independent Distributors had their first meeting at the 1980 American Film Festival in New York. The meeting hosted by Debra Franco (New Day Films), Laura Shuster (Appleshop) and Mitchell Block (Direct Cinema Limited) invited all self-distributors and small distributors participating at the American Film Festival to an informal get-together to talk about how small companies could work together to better self-distribute or distribute independent films. It was agreed at the meeting that the first step would be a directory. The first step has been accomplished.

Ben Achtenberg of Plainsong Productions (47 Halifax Street, Jamaica Plain, Mass. 02130 (617) 524-3982) complied the first directory. This was accomplished by sending all of the participants of the New York meeting a form letter asking for information. The material was reformated by Achtenberg into a highly useful directory of independent self-distributors and small distributors. This directory is now available from Achtenberg for $5.00 (postage and handling fee paid). This directory is useful for a number of reasons:

1. It provides a listing of many self-distributors who are independent filmmakers with new films/tapes to contact to do joint mailings when they find a company/individual with a similar film(s).
2. It lists a number of small distributors that independent filmmakers might contact to ask if they would be interested in distributing their film/tape.
3. As a resource guide it provides information about numerous filmmamers and small distributors to contact for information on distribution.

It is likely that the guide will be bigger and more complete next time it is published.

A.I.D. has fostered a number of local meetings of self and small distributors. Most notably in the Boston area which has a monthly group meeting. (Contact Achtenberg) and the Los Angeles group continues to meet (Contact Block (213) 656-4700). The purpose of these meetings is to share information and find areas to work together for example, sharing advertising, festival tables, mailings, mailing lists, etc. It is hoped that more regional groups can get together to share information and ideas on distribution.

FUTURE MEETING

A.I.D. will have a regional meeting at the Mid-West Film Conference. For more information, contact Block.

A.E.C.T.

The Association for Educational Communications and Technology has been around for about 50 years. It represents 16,000 members and has been providing the education and training community with leadership and direction in the use of media and technology for learning. A.E.C.T. sponsors an annual convention that moves from city to city. This year its convention will be held in Philadelphia and runs from April 6 to April 10. At the 1980 Convention total registration was 6,012, 226 companies filled 371 exhibition booths. Few of the small independent distributors have participated at A.E.C.T. conventions or have taken exhibition space. The reason is simple, cost. The cheapest booth at the 1981 convention will be $665.00. Historically, the large non-theatrical distributors have taken one or more booths. Companies like ABC, BFA, Churchill, Disney, and so on have used the A.E.C.T. as a major customer contact point. Considering 49% of the A.E.C.T. registrants (in 1980) were Media/AV Directors/Supervisors/Specialist, about 3,000 people, the convention is a good place to touch base with high school and college (as well as library) film buyers.

In talking with A.E.C.T. it was discovered that they were unaware of the large number of small distributors who are shut out of the A.E.C.T. convention because of the high cost of exhibition. The exciting news is that A.E.C.T. will permit independent filmmakers and distributors to share space. Since the standard booth is 10 by 10 feet it is possible for 2 or more small distributors to share the booth. A.E.C.T. will list each company that exhibits, provide a computerized listing of all delegates who made inquiries at your booth, and a listing of all delegates who made inquiries at your booth, and a listing of names and addresses of all those who registered for the 1981 Convention. Now it is possible for small companies to attend A.E.C.T. for one-half (plus $50.00) or one-third (plus $50.00) of their registration fee! For more information, contact Richard Niback at A.E.C.T., 1126 Sixteenth Street, N.W., Washington, D.C. 20036 (202) 833-4180.

Programming for Public Television

By James Roman

Trends in corporate underwriting and national distribution and production for public TV programming show decline in local input and influence.

The environment for public debate about public television has encompassed a wide variety of government bodies and public constituencies. Congress, private commissions, independent producers, media critics, corporate underwriters, the FCC, and disgruntled citizen advocate groups all have been involved. Mismanagement, underwriting abuses, declining public service, and over-commercialization have all at one time or another been alleged by one or more of these groups. This article will address some of these critical issues and attempt to identify various trends in three programming areas — corporate underwriting, program distribution, and program production.

While the principle in general is endorsed, corporate underwriting of public television programming has still been the subject of some concern.

The concern, as expressed by the Carnegie II report, is the possible loss of a licensee's editorial freedom and programming autonomy because of underwriter influence. Figures on the amounts of corporate underwriting are available for the programs distributed by the Public Broadcasting Service (PBS). Although theoretically local stations have the option to broadcast, tape, or ignore the PBS feed, more than 70 percent of an average public television station's programming comes from PBS. Therefore, corporate underwriting on nationally distributed PBS programs certainly deserves closer scrutiny.

In 1975 PBS distributed 1367 original broadcast hours (those new to TV, exclusive of repeats) with a total funding base of $49.7 million. That year corporations contributed $12.4 million, which marked a significant increase in corporate underwriting for PBS-distributed programs. This figure also amounted to one-fourth of the total dollars contributed to PBS programming in 1975, outranking the federal government, which through various agencies (including the National Endowment for the Humanities, HEW, and the Office of Education) contributed $10.1 million, and it almost equaled the funds raised by licensees. Of the $12.4 million contributed by corporations, $5.8 million came from three oil companies: Mobil, Exxon, and Atlantic Richfield.

In fiscal year 1976 corporations contributed $13.9 million, again approximately one-fourth of all program contributions made to PBS programming, and of this amount $10.6 million was provided by oil companies. Agencies of the federal government provided $14.1 million in funding.

In 1977 PBS programming was funded with $67.4 million (4, p. 4). Corporations ($14.5 million or 21.5 percent) and the federal government ($19.3 million or 28.5 percent) together accounted for half this funding, with the other half being supplied by the Corporation for Public Broadcasting (CPB), subscriptions, foundations, the licensees, and other sources, none of which surpass the individual levels of either the corporations or the federal government. Of the $14.5 million supplied by corporations in 1977, $8.2 million or 57.5 percent was contributed by oil companies.

Table I shows a steady increase in corporate funding for PBS television programming. The total dollar figure has grown 488 percent from fiscal year 1973 to fiscal year 1978. There was a slight decrease in program underwriting by oil companies during 1977. This drop may reflect two things: first, a decrease in "original hours" broadcast by PBS in 1977 and second, the fluctuation of underwriting policies from one year to the next as companies review and choose programs for underwriting. Nonetheless, the increase in oil company contributions remains much more dramatic over the period covered by Table I than does the increase in other company contributions.

PBS corporate underwriting in fiscal year 1977 exhibited several interesting trends. Of 996 prime-time (defined as from 7:00 to 11:00 p.m.) original broadcast hours distributed via the PBS interconnection, 433 hours (44 percent) were either wholly or partially underwritten by corporations. The remaining 563 hours were supported by agencies of the federal government, CPB, licensees, or foundations. Oil companies accounted for the bulk of prime-time PBS corporate hours, underwriting 314 hours (72.5 percent) of all such programming.

Corporate underwriters on PBS have also exhibited a preference for "cultural" programs. In fiscal years 1977 and 1978, corporations contributed $9.6 million and $12.5 million respectively toward the support of cultural programming. It is significant that from 1975 to 1978 corporations have consistently contributed more than any other funding source for the support of PBS cultural programs.

Table 1:

Corporate funding for programs distributed by PBS, fiscal years 1973-1978 (in $ millions)

	Oil companies	Other companies	Total corporate funding	Total PBS program funding
1973	0.7	2.6	3.3	33.0
1974	—	—	—	37.0
1975	5.8	6.6	12.4	49.7
1976	10.6	3.3	13.9	59.1
1977	8.2	6.2	14.5	67.4
1978	11.5	7.9	19.4	82.5

Source: (4, p. 6).

Note: Data for the first three categories are unavailable for 1974.

In addition to favoring cultural programs over others, corporations also show a preference for underwriting prime-time programs produced or acquired for PBS distribution by certain stations.

For example, in fiscal year 1977, 75 percent of prime-time PBS corporate underwriting went to only four stations, three of them located in the east: WNET (New York), WGBH (Boston), and WETA (Washington, D.C.). In fiscal year 1977 WNET received corporate underwriting for approximately 141 hours of prime-time PBS programming, 103 of which were either partially or wholly funded by oil companies. WGBH, the next most favored station, received corporate funding for 104 prime-time PBS hours, with oil companies funding 68 of these hours. WETA, the third eastern station, received corporate underwriting for 62 hours of prime-time programming, all of which came from oil corporations. KCET in Los Angeles was the only non-eastern station to receive significant corporate funding. Of its 16 prime-time corporate underwritten PBS hours of programming, none was provided by oil companies.[1]

With the definite trend toward prime-time corporate underwriting on large production-oriented stations, it is not surprising that more than half (55 percent) of prime-time PBS programming emanated from the three eastern stations in fiscal year 1977, mostly from WNET and WGBH. This trend continued through the first quarter of fiscal year 1978 during which 23 percent of PBS prime-time programming received corporate underwriting, with oil companies accounting for 14 percent. During this quarter WNET received 31 percent of corporate support and WGBH 28 percent.

Along with a preference for cultural programming and particular stations, corporations also exhibit a preference for foreign-produced programming. Slightly over 14 percent of the fall 1976 PBS prime-time national schedule consisted of foreign programming. By the spring of 1977 this figure had increased to 23.3 percent, with the number of hours spent airing corporate underwritten prime-time foreign programs increasing from 102 hours in fall 1976 to 158.6 hours in spring 1977. These hours comprised 94 percent of all foreign programming presented by PBS (7). Corporate sponsors desire foreign-produced programs chiefly because of their relative inexpensiveness. For example, three million dollars might be spent by a corporation to purchase a series already produced and televised in Britain. If that same series were produced in America, the cost could be as high as $37 million.

Table 2 provides a breakdown of foreign programming material by title, type, station, underwriter, and length. As can be seen, about 80 percent of the underwritten broadcast hours for the foreign programs are funded by Exxon and Mobil. In addition, the stations which acquired these programs were two of the favored stations, WNET and WBGH. Furthermore, all but one of the programs can be called cultural programs. Overall, then, the data reveal that corporate underwriters indicate preference for cultural programs and programs produced or acquired by large production-oriented PBS stations.

Table 2:

Number of foreign-produced prime-time minutes underwritten by corporations for fiscal year 1977 PBS distribution

Title	Type	Station	Underwriter	Length (min.)
"America's Last King"	Educational	WGBH	Xerox	30
"Chester Mystery Plays"	Cultural	WNET/BBC	Exxon	150
"Childhood"	Cultural	WNET/BBC	Exxon	300
"Masterpiece Theatre"	Cultural	WGBH/BBC	Mobil	2280
"The Pallisers"	Cultural	WNET/BBC	Prudential	1320
"Picadilly Circus"	Cultural	WGBH/BBC	Mobil	632
"PBS Movie Theater"	Cultural	PBS	Exxon	4747
"Tell Me IF Anything Ever Was Done"	Cultural	WGBH/BBC	Mobil	60
Total				(158.6 hours)

The reliance on PBS as the primary program source has also raised concern about the autonomy of local public broadcasters and the fate of locally produced programming.

A CPB report on fiscal year 1978 shows that PBS supplied an average of 3504 hours per broadcaster, or 71.6 percent of all programs hours (see 1). PBS-distributed programs made up the bulk of the public TV broadcasters' prime-time schedule, accounting for 78.5 percent of all prime-time hours. Indeed, sixteen PBS distributed series accounted for over 42 percent of all public television air time.

Historically, public television licensees have always been concerned about autonomy and the threat of networking to their independence. Prior to 1967 and the incorporation of PBS, the public television licensees were extremely suspicious of National Educational Television (NET) and its programs. This distrust peaked in the late 1960s when the licensees rejected NET as the agency of interconnection and adopted the CPB/Ford recommendation for the formation of PBS. Ironically, PBS has assumed the very dominance which sparked its creation. Indeed, this dominance parallels the commercial television environment in which networks control the majority of the programming distributed by commercial television stations.

A similar trend can be seen in the distribution of program production. Public television stations produced 61.7 percent of all hours broadcast by public television in fiscal year 1978. Production, however, was limited to

several large stations including WNET, WGBH, MCET, and WETA, and other public TV organizations such as Family Communications ("Mister Rogers") and Southern Education Communications Association. The other leading production company is Children's Television Workshop, which is responsible for 16.1 percent of the 1978 air time. In fiscal year 1978 independent productions accounted for only 5.3 percent of total broadcast hours. In addition, the frequency of foreign/co-productions has increased from 5.8 percent of total broadcast hours in 1974 to 9.1 percent in 1978.

This distribution leaves locally produced programs with a very small share — only 7.7 percent. According to the 1978 CPB report, the trend is likely to be a continued decrease in their number. Most of the locally produced programs were news and/or public affairs. But it is significant that the majority of news and public affairs programs were produced by major public television organizations and were national in scope. An interesting irony revealed in the report is that out of a category of 15 locally produced programming formats, promotions and auctions rated sixth highest in frequency of local production.

A recent study showed that this declining trend in locally produced programs was of concern to those who watched public television. A significant portion of public television viewers surveyed indicated that there is too little locally produced programming on public television (2, p. 39). They were particularly concerned about receiving more features treating local and state issues in various formats, including the documentary. Similarly, one of the reasons respondents used to argue against public television was that there were "too many British shows" (2, p. 43).

The statistical data on television production reveal that several entities have carved out dominant spheres of influence. Children's Television Workshop (the producers of "Electric Company" and "Sesame Street"), which supplied 16.1 percent of all air time in fiscal year 1978, accounts for almost half of the approximately 35 percent of all public TV air time that is for children. CTW enjoys a great deal of prestige as a children's program producer; yet is has not produced a significant amount of new material for either series in several years. Other discrete target populations have also been identified by public broadcasters and include the elderly, hearing-impaired, women, blacks, hispanics, and other ethnically identifiable groups. In fiscal year 1978, 8.7 percent of all hours were devoted to target audience programs, a slight increase over 1976. Table 3 shows target audience categories, programs, and national hours broadcast for each category and series. As can be seen, eight nationally televised series clearly dominante the various target audience categories, and in most cases, a single series identifies the PBs commitment to a target population. One must also remember that the data apply to programs broadcast in fiscal year 1978 and that several of these programs have been discontinued.

Table 3:

Series and non-series broadcast hours devoted to various public television target audiences during fiscal year 1978

Target audience	Total broadcast hrs.	Series	No. of hrs. series contributed to category	No. of hrs. non-series contributed to category
Women	34.9	"Turnabout"	22.9	12.0
Blacks	28.9	"Black Perspective on News"	18.3	10.6
Hispanics	82.6	"Villa Alegre," "Que Pasa USA"	74.7	7.9
Hearing-impaired	72.5	"Captioned Delay ABC News"	67.9	4.6
Elderly	154.3	"Over Easy," "Images of Aging"	150.1	4.2
Other	19.3	"Rebop"	12.9	6.4

The role of the Station Program Cooperative is a pivotal element in analyzing the role of PBS.

In 1978, sixteen PBS-distributed series accounted for over 42 percent of all public television air time. The majority of these sixteen series were chosen by the membership via the Station Program Cooperative (SPC). The SPC is a system by which stations bid on series and, if aggregate bidding is sufficient, the series are purchased. Purchases made in the SPC accounted for 66.1 percent of the hours distributed by PBS and 46.6 percent of all public TV broadcast hours.

Questions have been raised about the criteria station personnel use to make selections and about whose preferences these choices reflect — those of management, audience, or government. A trend that has been identified for SPC purchases is that stations tend to prefer inexpensive, cost-efficient series, non-controversial programs, and series or programs that have previously appeared on foreign or domestic television (5). Some of these variables surfaced during the 1980 SPC market. For example, "World," a weekly documentary series and recent winner of a Peabody award, failed to be re-purchased for next season by PBS stations participating in the SPC. Some segments of "World" addressed unpopular themes such as racism and Marxist philosophy, and several producers have indicated that the resulting controversy led to the negative response by stations.

There is evidence that some of these issues have been recognized by those in the public broadcasting system. In response to the Carnegie II recommendations, both CPB and PBs have restructured their organizations. CPB split into two segments, an administrative division and a program fund. The program fund, headed by Lewis Freedman, has at its disposal $25.7 million for fiscal year 1981. The fund will seek to appeal to a wider potential audience while producing innovative, exciting, and controversial programming. Priorities for funding have been identified for five groups, including children, the family, women, and minorities (3, p. 4). A substantial portion of the Fund's revenue has been committed to support independent producers.

Programming

PBS has also formulated a new posture, and has divided into three discrete semi-autonomous programming services.* PBS I will conform to the programming priorities that presently exist. PBS II will be more regional in scope, and PBS III will offer an instructional service. The regional service could provide access for less visible entities and generate more local programming.

Evolving technology may alter the priorities of the public television environment in the years to come. PBS President Larry Grossman is presently working on a plan to interface the new technology (cable, subscription TV, satellite-to-home TV, videocassettes, videodiscs) with public TV to broaden its funding base. A report released in May of 1980 by the Carnegie Corporation supports public television's quest for alternative modes of distribution and suggests the creation of an alternative non-profit public television pay-cable performance channel — the Performing Arts Cultural Entertainment network (PACE).

Another benefit from the new technology could be greater access and more accountability. Early in 1980 a consortium of independent producers called the Public Interest Video Network requested time on a PBS satellite transponder and, by-passing the PBS bureaucracy, distributed their live program to several public television stations around the country. With the new technology such "narrowcasting" can become a reality. Perhaps these developments will provide the incentive for public television to realize a more diverse, innovative, and responsive television service for the public it is intended to serve.

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James Roman is Assistant Professor in the Department of Communications at Hunter College of the City University of New York.

– KCET's prime-time corporate underwriters include Hoffman La Roche, IBM, Mrs. Paul's Kitchens, and E. F. Hutton.

Our thanks to the Annenberg Journal of Communication for allowing us to reprint James Roman's highly informative article.

ICAP SEEKS INDEPENDENT PROGRAMMING

ICAP — Independent Cinema Artists & Producers — announces its 1981 Acquisition Drive. A recognized leader in the distribution and packaging of independent film and video productions for the cable and public television markets, ICAP seeks to expand its inventory with quality productions of different genres, topic areas and running times. To fulfill the programming needs of cable and public television systems and create its own series formats, ICAP is seeking finished works on:

- Arts and Performance (dance, music, visuals, theater)
- Children's Shorts (live-action or animated)
- Original Drama
- American Lifestyles
- Sports & Leisure
- Working in America
- Topical Social Issues
- Ethnic or Personality Portraits
- Live-Action or Animated Shorts (3-15 minutes)
- Independent Features (over 75 minutes)

ICAP offers a non-exclusive contract and returns 75% of the sales revenue to the producer. ICAP is in contact with all existing and planned cable and public television outlets. For more information, or to submit 16mm print or ¾" cassettes, please send description/promotional material of your work to: ICAP, 625 Broadway, New York, N.Y. 10012.

Media Centers: Include in your next Newsletter.

The Independent Feature Project and the New Exhibition Services of the American Film Institute are co-sponsoring a Showcase of the New American Cinema in 1981. Showcase sites will be Washington DC, Atlanta, New Orleans, Houston and San Francisco. The feature length documentary & fiction films (75+ minutes) included in each city's Showcase will be selected by programmers from a film organization in that city. The IFP is now preparing a call for films, to be screened for selection at the end of March. For more information write Independent Feature Project, 80 E. 11th St., N.Y. N.Y. 10003 (212-674-6655).



PROFILE: William Greaves

by Lillian Jimenez

I interviewed William Greaves because he is probably the most prolific Black Independent Producer in the country today. He has produced over 200 documentaries, has won over forty international film festival awards, has won an Emmy as Executive Producer for BLACK JOURNAL *(the former WNET television show), and received four other Emmy nominations. An entire evening was devoted to the screening of Greaves' films at the recent Paris Film Festival of Black American Independent Filmmakers. On February 27th, the entire festival will be shown at Joseph Papp's Public Theatre. As was the case in Paris, an entire evening at the Public Theatre will be devoted to the films of William Greaves.*

He currently teaches acting for film and television at the Lee Strasberg Theatre Institute and has occasionally substituted for Lee Strasberg at the Actors Studio. In February, 1980, he was inducted into the Black Filmmakers Hall of Fame and is currently Executive Producer on a feature film (for Universal Pictures), starring Richard Pryor, Cicely Tyson and Vincent Price.

Whenever I'm critical of the racial stereotypes that continue to be perpetuated by the media industry in this country, I'm constantly told that "this dilemma still exists because there just aren't enough qualified Third World filmmakers". Certainly William Greaves and others disprove this assertion. Because of series like BEULAHLAND (NBC), films like FORT APACHE — THE BRONX (Time and Life Productions) and CHARLIE CHAN (Zoetrobe) which continue to foster negative images of Third World people, more pressure must be brought to bear on the industry so that talented, qualified Third World filmmakers get an opportunity to remedy this deplorable situation.

Lillian Jimenez

WILLIAM GREAVES

I was born a poor Black boy. I grew up in Harlem on 135th Street and Lenox Avenue. I was a little ragamuffin and a Harlem hoodlum — if that helps anybody.

LJ: What do you mean by Harlem hoodlum?

WG: People always assume that if you were from Harlem or the South Bronx that you're into all kinds of scenes. I did belong to a group called Panthers, which was not the political Panthers of the 60's, but another group. It was a very beautiful group of kids, a club. I also grew up in the South Bronx. Do you know Dawson Street and Prospect Avenue? That used to be my turf too. I think that they are marvelous areas, because if you can thread your way through all the problems and pressures that are laid on people of those areas by the larger society, you had a good training in living. And I must say that my happiest moments were spent in those environments. It wasn't until I finally left that I realized how terrible they were supposed to be.

LJ: But when you say that you were brought up in those areas, you're talking about a specific time period. What were the years, decades you were living there?

WG: Well, in the thirties, forties.

LJ: What I keep thinking about is that I grew up on 134th Street between Amsterdam and Broadway, which is not that far from where you grew up. When I was a very little girl the neighborhood was pretty good. Even when we went to 125th Street, it didn't look quite as bad as it does now.

There wasn't the influx of drugs. At least in my mind as a child, I didn't see a lot of that. I'm thinking that when you were raised in those areas, even in the South Bronx, they weren't as bad as they are now. What are some of those differences that you can see now; and when you talk about the social pressures, what are you talking about?

WG: I think that drugs have been absolutely devastating in those areas. Out of the drugs comes not only the destruction of health, but crime factors. Out of the crime factors you get a variety of social problems that follow in the wake of crimes, particularly when you look at crimes in a racist society in which they announce that this person is a criminal, this person is Black, ergo all people who are Black are criminals. Consequently there is a negative response on the part of the larger white population to a lot of the so-called minority group programs. As Malcolm X said, "Democracy in a racist society is Fascism." Have you ever heard of that expression? These are some of the things that become a problem in the wake of drugs and crime occurring in a racist society in a particular ghettoized area.

LJ: Tell me a little about these factors that applied pressure in the Harlem community in the time when you were growing up.

WG: You have the traditional economic: unemployment, deterrence of one kind or another of upward mobility — economically, professionally, educationally. I grew up with a group of kids who were so bright; they wanted to be something, they wanted to be people with stature and significance. They wanted to make contributions of one kind or another, but they were thwarted and cancelled out by the "system" — by the discriminatory practices in education. You talk about this busing today; I remember when Black kids were holed up in one or two schools in Harlem — couldn't go anywhere else to get an education. If you couldn't get into those schools, that was it.

On the plus side, of course, there was a lot of warmth up there, a lot of parties, a lot of fun, a lot of marvelously interesting people who were highly supportive of me, of young people at that time. I was most privileged and lucky to have been on the receiving end of a sequence or series of very interesting older people who imparted knowledge to me, stimulated my mind, encouraged me, supported me emotionally in one way or another. These were people who were doing the work of institutionalized agencies, but they were doing it for nothing.

Basically the whole thrust of my life has been that of putting my knowledge and skills at the service of the Black community, the minority groups of this country — as well as the country as a whole, because we're not living in a vacuum. We can pursue the pure or ethical meaningful existence that we like as a group in this country, but if the more total community has not progressed we have a serious problem. So I have a very aggressive interest in the reformation of a lot of things: the body politic itself, the whole American society, because I feel that my interests aren't going to be served unless the interests of all people are served. That's been the thrust, and that leads me as a theatrical person, former actor, songwriter into the whole area of documentary as an educational tool, public affairs programming for television, and of course into feature films that are in one way or another substantive in quality. I have become progressively aware of the fact that the whole entertainment field, feature film in particular, whether or not the subject matter addresses social issues directly is nonetheless an important social event. That is to say the happiness, the delight, the entertainment of people is a social exercise. I didn't always feel this way. I used to think that if a film didn't have some kind of content, it was of no consequence. But that isn't true, because people work hard all day, they go through various types of pain and suffering and so on, and sometimes they do need relief in the same way that someone needs sleep or a laugh — something to break up the tension of a moment. So I'm not as hostile as I used to be toward entertainment films. As a matter of fact, I've come to like them. I even find myself going to see comedies a lot, to break the tension that I sometimes feel that I'm under. There's considerable tension running the company.

LJ: Tell me a little about how you got involved in acting.

WG:

I had a background in art as well; I was a painter. I was given a special scholarship to the Little Red Schoolhouse at the WPA project in Harlem, where I used to paint, do pottery on the wheel and all kinds of things. I also began studying trumpet, and I started

writing songs. But my father was one of these no-nonsense guys who felt that art and music were for the birds, that a Black kid could never make a living at them. That's how I got to Stuyvesant High School. But my heart was in art and its related cultural expressions. That was on 7th Avenue and 50th Street. Do you remember the Roxy Theatre? It was a big theatre at one time. Gordon Heath, was doing the narration, and he was acting in a thing at the American Negro Theatre up in Harlem. He thought I was the type for a particular part, and said, "Why don't you come up and audition for this part?" Well, I went up there and I auditioned. I got the part and I got rave reviews and I said, "Oh Jesus, this is fascinating." Then I began to become an actor; and in the course of becoming an actor; involved as I was also with Afro-American history, a sense of dignity of Black people, I began to find myself in conflict with the theatre and the motion picture industry. Fortunately, I looked like the "new Negro"; I was a young all-American boy type, so I was getting parts that were not the typical stereotypical parts — I mean Uncle Toms and stuff like that. But occasionally they would ask me to play these parts, and it was at those moments that I found myself running head-on against various white producers who claimed they were friends and great supporters of Black people, but who were misrepresenting us, and I resisted playing those roles. I never played them. As a matter of fact, I was in a play Jose Ferrer was directing with Gloria Swanson. There was a part in there for this Uncle Tom and I said I didn't want any part of it. I quit the show; it was the last thing I did on Broadway. As a matter of fact I only went to two days of rehearsals once I saw what they were serving. To make a long story short, I decided that I would move to the other side of the whole production process.

LJ: When you began to have an interest in the technical aspects of film, what were people's attitudes? Did you encounter any obstacles?

WG: When I first started, they said, "Gee, how are you going to get into films?" They were intelligent people, they saw what the situation was. Here's America, prototype of South Africa as we understand South Africa today, a wall of resistance to the upgrading of people in jobs and so on. How would it be possible for a Black man in this society to contemplate a future in the writing, directing and production of films? And they were right; except that because I had a deeper understanding than they did of history, I knew that there were other places in the world beyond America. I realized that I wasn't captive to America; this is my country and I live here, but my God, if they're going to start making lampshades out of me, I'm not buying as much as I can — I'll resist. So I went elsewhere; I went to Canada.

LJ: Why did you choose Canada?

WG: Because there was the National Film Board of Canada. It was a prestigious, very highly qualified film studio, the most important one in the whole world for documentaries. I had been featured as an actor in a feature film called **Lost Boundaries**, and one of the people who had worked on the feature was connected with the Film Board. He was my contact.

LJ: When you came back to New York, what was the kind of milieu that you came back to?

WG: The reason I came back was because I felt that America was changing, that America was going to make it as a country. It was not destined to become a social disaster area, which is what I had thought it might become. The impact of the Supreme Court decision in 1954 and Martin Luther King and Malcolm X and all of the various social sit-ins and civil rights struggles in general — I was very encouraged by this, that Blacks and Whites were working more collaboratively and supportively in something that the survival of the country depended. So I thought it was time for me to come back and lend my media support to this kind of concern.

LJ: Tell me a little bit about how you got the company started, did you encounter any problems or find any areas of support from people?

WG: When I came back from Canada, I came by way of the United Nations. I became an Information Officer in films and radio for a specialized agency of the United Nations in Canada, an agency called the International Civil Aviation Organization (ICAO). I came back to America because they wanted someone at U.N. Television who new about aviation but also was a filmmaker to make a film for them about the flight of an airliner around the world. Alistair Cooke was the host of the show. So Alistair and I went around the world making this film, in which he appeared and I directed and produced it and wrote it along with him. Shirley Clarke — she's a very outstanding, female filmmaker who made the COOL WORLD and a number of other things — introduced me to George Stevens Jr. who was doing a lot of innovative work in government films for the U.S. Information Agency. When he saw my work he became very interested in working with me. He wanted me to do films for him on my own and from there I went on to setting up my own company because in order to do films for him, I had to have a company. I was able to get a loan from the Small Business Administration. Frankly, I would say that without government backing, I would not have achieved very much success as a filmmaker because the private sector was absolutely dragging its feet in terms of opportunities for Blacks in Hollywood, on Madison Avenue or in industrial films. The private sector was very hostile at the idea of Black filmmakers, and it still is. It's true, I'm an Executive Producer for Universal on a feature film and that's marvelous. I'm delighted, but I'm also aware of the fact that I'm the only one in a major studio out there. But, my God, if I can't be an Executive Producer on a feature film, who can? For instance, with my track record I defy you to find. . . if you take the track record of most of the other Executive Producers out there I'll bet you that my track record is more extensive in film and theatre, in essence more substantive than theirs. I won't say all of them, but probably 90% of them; same thing with Directors, my background in dealing with acting problems is much deeper than the average Hollywood director. Yet, I'm having difficulty getting a Hollywood film to direct.

LJ: Should other Third World filmmakers go after government contracts for films?

WG: I think this is very important for people from

minority groups that are into the media. Basically, Third World people in America are relatively poor. Sometimes we get so hung up and bogged down in our anger or rage at how things are going in this country that we don't make use of all the opportunities that are available for filmmaking in most of the federal agencies. Funding can also be gotten through the Endowments of the Arts and the Humanities and the various State Councils for the Arts. These are primary sources of financing for minority film and tape producers. I think it's stupid of us to turn our backs on money from these areas. In point of fact, this money is actually our money to begin with. I mean we pay our taxes. The various minority groups of this country represent roughly ¼ of the entire population.

LJ: How about your move into feature films?

WG: I did my first feature in 1967, and I had difficulty getting distribution for it because at the time it was very avant garde or whatever you want to call it. It was the kind of film that people now associate with Jean Luc-Godard, or Altman.

LJ: But wasn't there a desire on your part to break into Hollywood?

WG: Very much so. But not to make exploitation films. I was continually sending material out there. But they were turning it down because it was too healthy. They wanted junk food, dope, opiates. Eventually a promoter named Jerry Perenchio came to me with an offer to do a feature film on the first Muhammed Ali & Joe Frazier fight for him. I made the film and it went throughout the country, played in quite a few theatres; it played on television about four times. It got some very great reviews. Then I did another film called THE MARIJUANA AFFAIR; that we shot down in the West Indies with money from the West Indies. I had to go outside of the country to get financing. Finally Ned Tanen and Thom Mount at Universal, both of whom have been very supportive of my work, identified me to be the filmmaker to do the MESBIC feature out there. But that feature, for a variety of reasons never got going; Ned and Thom were impressed with the quality of my work on that project and so when the Richard Pryor film came along they asked me to be the Executive Producer. They have indicated to me that they're interested in having me make other features for them as Producer/Director. The Pryor film is called THE FAMILY DREAM. We haven't finished it yet. There's some additional shooting that has to be done. It should come out sometime in early summer. I have been interested in doing features all along. It's only within the past two or three years that I've had a shot at it. Without people like Mount and Tanen punching for me I would have had great difficulty out there.

Where does William Greaves Productions and William Greaves go from here?

WG: William Greaves Productions is involved with a number of films that we're under contract for right now. I directed four dramatic films for television last summer that will play shortly. I have the feature at Universal and by next fall I will have done about 10 other documentaries. Then William Greaves is going to take a rest for a while and hopefully some of the people that work with me will be sufficiently capable to handle the production work that will be coming in. William Greaves will progressively move in the direction of directing & producing feature films independently and in Hollywood. We'll make interesting substantive documentaries for organizations like the National Endowment for the Humanities or the National Endowment for the Arts. I see myself doing a couple of interesting documentaries a year — either investigative reporting or some kind of essay or artistic type film as well as doing highly theatrical, exciting, entertaining yes commercial feature film with or without social content.

LJ: How do you feel when Black or Hispanic filmmakers make only films that deal with racism?

WG: I think it's unfortunate when an artist can't function with a degree of freedom to pursue universal themes. I think that this is one of the tremendous, perhaps even oppressive burdens of the so-called minority group filmmaker. It is a fact that this person carries not only the normal load of creative enterprise that all artists carry but he or she must also carry the added weight to the racism of this country. The Black and Brown artist has always got to have one eye cocked on this problem and should from time to time address it. But, it's also true that we artists can't really become artists unless from time to time we extricate ourselves from the pressures of racism. It's truly a balancing act; I think that it requires considerable maturity on the part of the artist. I think that the individual artist should not turn his or her back on racism in this country; but the artist should not turn his back on other needs and problems of America. The artist in his or her maturity has to integrate all of these elements into creative equation. It's judgement, with a degree of flexibility and patience and at the same time aggressiveness. You have to weigh these things off against one another.

LJ: Do you feel that William Greaves has gotten his just do?

WG: Frankly No. But I'm not bitter and I'm not going to run out and do something crazy. The answer is no. But I've made this "no" work for me. It's forced me to exceed myself at times. Clearly anyone who has had the number of distinctions that I've had, should literally be making feature films and highly prestigious documentaries with good budgets as a Director and Producer. This is not happening. I do occasionally connect this or that interesting project but I don't do it with the degree of backing that one associates with a Francis Ford Coppola or Stanley Kubrick. But who knows, maybe my day will come.

Media Clips

BY JOHN T. RICE

This new column will be an ongoing part of our information resource center activity. Any members with pertinent information are encouraged to make submissions. Contact John T. Rice at AIVF.

NEW MEDIUM: INDEPENDENT CONSULTING ORGANIZATION

New Medium, a newly-formed telecommunications corporation specializing in designing programs for independent producers and media organizations, recently completed a pilot program providing marketing support services at the PBS Program Fair, and a "New Market Update" workshop series at SWAMP (Southwest Alternate Media Project) in Houston. A print component of the workshops is being offered, entitled **The New Market Update Handbook**. The book is a first compendium of research conducted to date on the new marketplace, with special sections on: proposal and budget development, business and negotiation guidelines, foreign and domestic market surveys, franchising regulations. More seminars are being planned. New Medium personnel include co-executive directors Joan Shigekawa and Angela Solomon, program manager Neal Brodsky, consultant Robin Weber. AIVF Board member Pablo Figueroa is also on the Board of New Medium. Contact Diane Johnson, (212) 595-4944, for more information.

"PREMIERE" ENJOINED; PLANS TO APPEAL

Premiere, a joint venture of Getty Oil and four major movie companies (Fox, Paramount, MCA, Columbia), has received an injunction on establishing a pay-TV network. Ostensibly a fight for those movie companies to retain exclusive pay cable rights for 9 months, the suit seems to focus more on the anti-competitive nature of Home Box Office's dominance of the pay cable market and its ability to keep feature prices low. Most people in the industry feel that it's just a matter of time before those film prices will rise dramatically. Independents should be poised to fill the gap.

CABLE PROGRAMMING STARTS

Cinemax: This add-on to Home Box Office has gone to a 24-hour format beginning January. Marketed as a family-viewing service, Cinemax has been responsive to half-hour and shorter independent films between Hollywood features.

USA Network: This satellite-delivered cable network that specializes in live sporting events has inaugurated **Time Out Theater**, a series of sports-related films between events.

Cinemerica — This long-delayed cable satellite network, which hopes to tap the 45+ adult audience, has announced a May 1981 start-up. Twenty percent of its programming will be in-house, 80% acquisition. Contact Sandy Mandelberger at ICAP, 625 Broadway, NY NY 10012, (212) 533-9180.

FILM USERS' NETWORK

Cine Information has started to operate a computerized information service for film distributors and filmmakers. **Film Users' Network** furnishes mailing lists on a one-time rental basis, and provides information in specific categories representing a wide range of film organizations and individuals. Using a CEC-20 computer, the user can contact a specialized group of film clients from over forty different data files. For more info: Robert S. Woods, 419 Park Ave. South, NY NY 10016, (212) 686-9897.

Cable Expo: More than 15,000 square feet of cable TV "software" will be exhibited at the expanded Cable Operators *Programming Seminar in conjunction with the National Cable* Television Association convention Oct. 4-6, 1981, in New Orleans. Contact: CTAM, 1725 K St. N W, Suite 1103, Washington, D C 20006, (202) 296-4218.

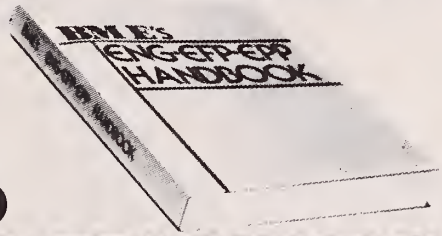
Videodisc design: The Nebraska Videodisc Design Production Group plans a Videodisc Design and Production Workshop April 20-24 at Lincoln. Topics will include player systems, ITV design for interactive discs, scripting, production techniques, progam evaluation and videodisc simulators, disc mastering and replication. Participants will follow the process from content selection through actual sample production. Contact the group at KUON-TV, University of Nebraska, PO Box 8311, Lincoln NB 68501.

Indian Media: The fifth National Indian Media Conference will be held May 4-6 in Spokane, cosponsored by the Native American Public Broadcasting Consortium and the American Indian Film Institute. Attendance open to all Native American media groups and individuals. Workshops are planned on broadcast techniques, print media, federal programs. Contact: Frank Blythe, NAPBC, P O Box 83111, Lincoln NB 68501, (402) 472-3522; or Michael Smith, AIFI, 5805 Uplander Way, Culver City Ga.

Kodak workshops: Eastman Kodak's 1981 motion picture and audio-visual workshops have been announced. Four-day AV production workshops are set for 14 dates and sites around the country, starting in March. Five-day film-production workshops on two levels are set for several cities starting in February. A free three-day workshop on Eastman color film lab practices will be offered on four dates starting in February, and a free two-day workshop on sound-track quality control, for three dates starting in March. Contact one of Eastman's regional offices or the Events Arranger at its Marketing Education Center, 343 State St., Rochester NY 14650.

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SITTING DUCKS
TWINKLE, TWINKLE "Killer" Kane

Mr. Hassennien, President
Mr. Assas, Vice President

AL SCHWARTZ PRODUCTIONS
1500 Broadway
New York, NY 10036
212-391-2232

COUSIN, COUSINE (France)
THE BATTLE OF ALGIERS
THE GARDEN OF BEAUTY
THE FIRST NUDIE MUSICAL
THE ADVENTURES OF PICASSO

Al Schwartz

WORLD NORTHAL
1 Dag Hammarskjold Plaza
New York, NY 10017
212-223-8181

BREAD AND CHOCOLATE (Italy) '78
THE LAST WAVE (Australia) '78)
THERESA THE THIEF (Italy) '79
AMERICAN GAME (U.S.A.)
STONEY ISLAND (U.S.A.)
QUADROPHENIA (Great Britain)
BAD TIMING (Great Britain) '80
THE TEMPEST

Frank Stanton, Chairman
Mel Marron, Executive V.P., Sales
Tom Bernard, Director, Special Projects

WEST COAST

AVCO EMBASSY
6601 Romaine
Hollywood, CA 90038
213-460-7200

PHANTASM (U.S.A.)
WINTER KILLS (U.S.A.)
MURDER BY DECREE (U.S.A.)
THE BELL JAR (U.S.A.)

William Chaikin, President
Robert Rehme, Senior Vice President

DIRECT CINEMA LIMITED
Post Office Box 69589
Los Angeles, CA 90069
213-656-4700
Mitchell Block
Deborah Walters, Aquisitions

DAVID HOLZMAN'S DIARY
RUSHES
AMERICA LOST AND FOUND
CARL HESS: TOWARDS LIBERTY
THE LAST OF THE BLUE DEVILS (non-theatrical)

Distribution

CROWN INTERNATIONAL
292 South La Cienega Boulevard
Beverly Hills, CA 90211
213-657-6700

Mark Tenser, President
David Siegal, Acquisitions
Irving Krinsky
Harold Ravitz

VAN NUYS BOULEVARD
SEXTET
BURN OUT

DIMENSION PICTURES
9000 Sunset Boulevard
Los Angeles, CA 90069
213-278-6844

Mickey Zide, Executive V.P. Sales

SWAP MEET
STONE COLD

FILM VENTURES INTERNATIONAL
310 North San Vincente Boulevard
Los Angeles, Ca 90048
213-659-0545

Edward Montor, President
Leon Blender, Executive V.P.

THE DARK
HOMETOWN U.S.A.
BEYOND THE DOOR II
THE SHAPE OF THINGS TO COME

FIRST ARTISTS PICTURES
4000 Warner Boulevard
Burbank, CA 91522
213-843-6000

Dennis Feldman, Assistant to the President and Director, Creative Projects (Acquisitions)

PARDON MON AFFAIRE II
(Nous Irons Tous Au Paradis)
STEVIE (England)

GROUP DISTRIBUTION ORGANIZATION
9200 Sunset Boulevard
Los Angeles, CA 90069
213-550-8767

Brandon Chase, President
Marianne Chase, Director, Foreign Sales

MONARCH RELEASE INC
8500 Wilshire Boulevard
Suite 506
Beverly Hills, CA 90211
213-652-9900

Jules Gerlick, Acquisition of Sales

MME CLAUDE '79
PATRICK
Andy Warhol's FRANKENSTEIN
TIGER FROM HONG KONG
Domestic distribution mainly

SERIOUS BUSINESS COMPANY
1145 Mandana Boulevare
Oakland, CA 94610
415-832-5600

Freude Bartlett

TROLLSTENEN
Distributes mainly experimental and short films
non-theatrical

Distribution

NEW WORLD PICTURES
11600 San Vincente Boulevard
Brentwood, CA 90049
213-820-6733

Roger Corman, President
Barbara Boyle, Senior V.P.
Ed Carlin, Foreign Sales
Frank Moreno

In New York:
250 West 57 Street
New York, NY 10019
212-247-3240

Steve Fagan, Sales Manager

L'AMOUR EN FUITE
AUTUMN SONATA (Sweden)
SAINT JACQUES
THE GREEN ROOM
THE KIDS ARE ALRIGHT '79
STARCRASH
BREAKER MORANT
TIM DRUM

For additional information, please contact:
The Independent Feature Project
80 East 11th Street
New York, NY 10003
212-674-6655
212-674-6656

Prepared by:

Joy Pereths
Project Director

Mary Sweeney
Administrative Assistant

With the assistance of
Susan Ryan

CHICANO CINEMA COALITION

The Chicano Cinema Coalition is an association of forty independent producers and filmmakers from the Los Angeles area who have joined together for the "development, production, distribution, promotion and exhibition of a body of film and video productions which meaningfully address the social, economic, political and cultural needs and concerns of the Latino people in the United States." The group was founded in July, 1978, and since that time has met at least once a month to discuss the aesthetics, ideology, production and distribution of Chicano and related cinema and to view and critique films of all kinds.

According to chair Jesus Trevino, the group "includes professionals and their own production and distribution companies...as well as television producers from local PBS and commercial stations and independents. We also have strong input from post-graduate film students. We maintain a close link between established professionals and up-and-coming filmmakers of the future."

Under the direction of Jason C. Johansen, the aesthetics committee has screened and critiqued numerous films ranging from Tomas Gutierrez Alea's THE LAST SUPPER and Patricio Guzman's THE BATTLE OF CHILE, to Frank Mouris' FRANK FILM.

The Chicano Cinema Newsletter, the first regularly published newsletter on Chicano cinema, is edited by Louis R. Torres. It has published a select filmography of Chicano cinema, as well as the first bibliography on Chicano cinema, and carries ongoing articles dealing with aesthetics, funding, production and distribution.

A key concern of the group has been expanding funding and production opportunities for Chicano film and videomakers. Under the direction of Trevino, and filmmakers Jose Luis Ruiz, Sylvia Morales, Maria Munoz and Carlos Penichet, the funding committee has had ongoing dialogue with such organizations as the American Film Institute, the Corporation for Public Broadcasting, the Film Fund, the National Endowment for the Arts, and the WNET Independent Documentary Fund. The coalition's advocacy efforts are supported and reinforced by its association with Chicano civil rights and legal organizations.

The social committee, headed by Adolfo Vargas, has hosted visits by prominent Mexican and Puerto Rican filmmakers and directors. The group's members have participated in the San Antonio Cinefestival, the U.S. Conference for an Alternative Cinema, the Rockefeller Seminar on the Future of Public Television Policy, and the U.C.L.A. Third World Film Festival. The Chicano Cinema Coalition is affiliated with the Frente Nacional de Cinematografistas of Mexico, the Comite de Cineastas de America Latina, the National Latino Media Coalition, and with numerous Puerto Rican and Latino filmmakers and producers in the United States.

NOTICES

BUY/RENT/SELL

FOR SALE: 16mm Aupicon Frezzolini Conversion to mag sound — $3,000.00. Angenieux 12-120mm lens, two amplifiers, Mitchell magazines, accessories. C.P. Kendall, 1217 11th Ave., Yma, AZ 85364 (602) 783-8947.

FOR SALE: Panasonic PK-3000 color video camera with: electronic viewfinder and "C" mount: 6:1 zoom lens, 17-102mm, plus more. Hardly used. $600.00 or best offer. (415) 564-3887.

FOR SALE: Convergence CSG-1 with interface kits for 2850's. Asking $500.00. Also DXC 5000 color cameras with generator, one still new. $1240.00. Contact Frank (503) 649-6482.

FOR SALE: Sony VO 2800, Editing VTR, $2500. JVC 19″ color monitor receiver (new), $600. Hitachi FP20S color camera, $8000. Hitachi FP 3030 color camera, $1000. Telex hi speed audio cassette duplicator, $900. Sony TV 353 D 3 speed reel-to-reel deck, $75. Heathkit oscilloscope, $50. Heathkit vectorscope, $60. EICO audio signal generator, $25. Song ½″ videotape (new), $8/roll. Magnasync Moviola 16mm viewer/timer (new), $1000. Cine-Kodak special animation camera, 16mm, $600. All of the above items are in good to excellent condition, and are guaranteed to work. Please contact Mike Stein at the Eckankar Audio Visual Department, (415) 321-3100.

FOR SALE: Auricon double system camera, Crystal conversion by Mitch Bogdanovich, runs on 110AC or 12 VDC, 12-120mm Angenieux, 2 mags, battery belt, shoulder rest. Good condition. $2000 or best offer. Doug Hart, (212) 937-7250.

FOR SALE: Beaulieu 16RPZ Auto Exposure/Power Zoom Camera with 12-120mm Angenieux, 2 Batteries, Charger, Case. $2000, or best offer. Doug Hart (212) 937-7250.

WANTED: Eclair CM-3 Camerette Motors (crystal and/or constant speed), Magazines (16mm or 35mm), Kinoptik lenses (especially 40mm, 32mm and 28mm), other accessories. Doug Hart (212) 937-7250.

FOR SALE OR TRADE: 23 inch B&W Conrac monitor (RVC-23), with yoke mount. Sale or trade for smaller monitor/receiver. Corn Muffin Productions, (212) 274-1949.

FILM/VIDEO TAPES WANTED: Morven Films, an independent film production and distribution company, is interested in works of a medical and health or safety related nature, on film or video tape. Write to Bruch M. Mac Issac, Manager, Morven Films, Box 179, Rochester Mills, PA 15771 (412) 286-9858.

FOR SALE: Bolex 16mm with 12 x 120 Angenieux Zoom and aluminum carrying case. Call Sydney at (212) 877-9572.

COURSES/CONFERENCES/ WORKSHOPS/SEMINARS

The Consumer and Cable Television — a conference on consumer protection issues related to cable television, sponsored by National Citizens Committee for Broadcasting and National Federation of Local Cable Programmers. February 27 & 28, The Kennedy Center, 2700 F. Street, NW, Washington D.C. For further information: Contact Sue Miller Buske or Joseph Waz, The Consumer and Cable Television, PO Box 12038, Washington, D.C. 20005 (202) 462-2520.

The Foundation Center is initiating seminars in thirty cities on fund raising and proposal writing. For information contact: Carol M. Kurig, Director, Public Services, The Foundation Center, 888 7th Ave., New York, NY 10003.

Filmmaker Molly Davies and dancer-choreographer Sage Cowles will conduct a seminar on *Dance and the Camera*, which will include performances of their art and discussions about their work. The seminar will be held in the Horshhorm Museum Auditorium, on Sunday, February 22, from 2-5pm and 8-9. To order tickets, you must use the special form obtainable from: Dance and The Camera, American Film Institute, John F. Kennedy Center for the Performing Arts, Washington, D.C. 20566.

The Collective for Living Cinema will be conducting the following filmmaking workshops: SOUND RECORDING FOR FILM (Feb. 28 & Mar. 1, 10-6pm); EDITING TECHNIQUES (Feb. 21 & 22, 10-6pm); OPTICAL PRINTING (Mar. 7, 10-6pm and Mar. 8, 1-4pm). All cost $60. To register, call: Collective for Living Cinema, 52 White St., NY (212) 925-2111.

Young Filmmakers/Video Arts will offer the following courses: ¾″ Videocassette editing; Elements of studio production; Producing non-fiction radio; Basics of portable video production; Directors project; Master class in editing and Advanced TV studio production. Scholarship assistance is available for Third World film/videomakers. To register and for more information: YF/VA, 4 Rivington Street, NYC (212) 673-9361.

Visiting Filmmaker Workshop: Hollis Frampton. A discussion of the future of film along with such matters as video and computer-generated sound with particular regard to the deteriorating economics of film production and distribution. Appropriate films will be shown. Saturday, February 21, 10:00am-1:00pm. Film in the Cities, 3rd Floor. $10.00. Call (612) 646-6104 to register.

"Cultures in Focus", a three-day film symposium sponsored by the Bilingual Communications Center, 355 S. Navajo Street, Denver Colorado, will be held Feb. 26-28, 1981. "Cultures in Focus" aims to provoke multi-cultural awareness and understanding among cultures by presenting films/video from around the country which uniquely depict the Chicano/Hispano, Black, Asian and Native American. For registration information: (303) 744-1264.

Closed Circuit TV For Business and Industry Workshop offered by University College of Pace University. Deadline for registration: February 19, 1981. Fee: $275. Workshop will be held on Thursday,

March 5-May 28, 1981 from 5:30-9:00 pm. For additional information: Susan Halle, University College of Pace University, Pace Plaza, NYC 10038 (212) 285-6323.

UCLA COMMUNICATIONS LAW SYMPOSIUM: Feb. 20 (21, Los Angeles Bonaventure Hotel, 5th & Figueroa St. For info: Communications Law Program, School of Law, UCLA, Los Angeles CA 90024, (213) 825-6211.

THE WOMAN'S BUILDING in Los Angeles offers workshops for video artists and videographers. For info: (213) 221-6161.

SAN FRANCISCO PUBLIC ACCESS CHANNEL 25 offers studio workshops the 3rd weekend of every month; portapak/editing workshops on the 4th weekend, $40. 1855 Folsom Street, San Francisco CA, (415) 863-7885.

EDITING FACILITIES

Editing and Postproduction facilities available. Fully-equipped rooms, 24-hour access in security building. Two 6-plate Steenbecks, one 16/35 KEM, sound transfers from ¼" to 16mm & 35mm mag, narration recording, extensive sound effects library, interlock screening room. Contact Cinetudes Film Productions, Ltd., 377 Broadway, NYC 10012 (212) 966-4600.

¾" Production and Rental. Sony DXC 1640 Camera, VO4800 Deck w/operator. $200/day. Special consideration for progressive groups. Instruction available. Progressive Video (415) 540-0827 or 540-0848.

¾" Editing in pleasant surroundings. Sony 2860, RM 430. $25/hour; $150/day, w/operator. Longer bookings by arrangement. ¼" Color Camera and deck with operator, $200/day. Original Face Video, (415) 824-2254.

¾" Editing. The new JVC Direct Drive Editing System is now available for use. Full shuttle control up to 5x with audio and video programmable in/out. FM dub. Preview/Review. $40/hour w/operator. $30/hour without. Total Video Co. (415) 583-8236 or 756-1149.

FILMS WANTED

Call for Film and Video: New York Visual Anthropology Center is looking for material to be shown at festival in New York City during the first week of June, 1981. Contact: Faye Ginsburg, 127 W. 96th St., Apartment 11B, NYC 10025.

The Museum of the Americn Indian is requesting information on films and videotapes made by or about native Americans and community projects involving native Americans for inclusion in a catalogue. Contact: Elizabeth Weatherford, Project Director, Museum of the American Indian, Broadway at 155th St., New York, NY 10032.

WCBB-TV, a public TV station in Lewiston, Maine, is seeking work from independents that expresses "diverse, one-sided, dissident, often unpopular views". The "Seven Dirty Words" series will air 30 programs. Contact: Skip Farmer or Mike Mears, 1450 Lisbon St., Lewiston, Maine 04240 (207) 783-9101.

Women In Focus, a non-profit feminist media center, is seeking videotapes by women that "document and explore topics of concern and interest to women, from a women's perspective." Their non-exclusive distribution network stretches through Canada and the U.S. Contact: Women In Focus, 6-45 Kingsway, Vancouver, British Columbia, Canada V5T 3H7 (604) 872-2250.

Women Make Movies is looking for new films and videotapes. The organization is committed to the production and distribution of women-made media. Contact: Andrea Weiss, WMM, 257 West 19th St., New York, NY 10011.

Soho television is eager to show contemporary film or video art over cable television every Monday. Contact: Artists TV Network, Channel 10, 152 Wooster St., NYC 10012 or call (212) 254-4978.

Screen your video tapes (or film-to-tape transfers) on Cable TV, Public Access (NYC). Sizeable audience, no fee/free service regular art & documentary series, any subject and style considered. Must be ¾" cassette or ½" BETA-1. Must be 57-60 min. long or two 27-30 min. long tapes. Call L. Ross or H. Alan (212) 392-9321 and leave message.

Laird Books Schmidt is looking for works by independent film/video makers for this Channel 10 series, "The Nightpeople Connection." Exposure but not money. Write: Tele-Vision Ideas, 2710 W. 110 St., Bloomington, MN 55431 (612) 883-7262.

Channel 8, an all-arts, California television station, is seking films and tapes on the fine arts, artists and contemporary dance. Contact: Andrew Thornhill, Channel 8, 2935 Redondo Ave., Long Beach, CA 90807. (213) 427-9398.

Desire Productions is interested in screening the works of independent film and videomakers. Contact: Rick Sugden, Kirby Malone or Marshall Reese at Desire Productions, c/o the Merzaum Collective, 3022 Abell Ave., Baltimore, MD 21218, (301) 889-5839.

The Design Arts Program of the NEA is assembling a comprehensive list of films and videotapes on the subjects of architecture, interior design, fashion and industrial design. For inclusion contact: Mary Bruton, Design Arts Program, NEA, 2401 E Street, NW, Washington, DC 20506.

WXXT's Second Sight series will pay $30 per minute for films and tapes from 2-60 minutes in length. Contact Pat Faust, Director of Programming, WXXT-TV, PO Box 21, Rochester, NY 14601. (716) 325-7500.

Distributor seeks productions by independent film and video makers. Specialize in health care market, but all subjects welcome. We offer alternatives to traditional distribution agreement. For more information, contact Pelican Fims, 3010 Santa Monica Blvd., Suite 440, Santa Monica, Ca 90404. Tel. 213-828-4303.

FUNDS/RESOURCES

The Museum of Modern Art's Cineprobe series offers a $400 honorarium and is open to all independent/personal filmmakers. Contact Larry Kardisk (212) 956-7514.

WXXI-TV's Television workshop gives post-production grants and Artist in Residence grants and provides editing facilities and equipment. For information about application deadlines and requirements, contact Carvin Eison, WXXI-TV, 280 State St., Rochester, NY 14601, (716) 325-7500.

and/or announces a new six-month program (January-June, 1981), which will provide support for wide range of artists' projects. Requests can be for up to $1000., although requests for smaller amounts are encouraged. Proposals will be reviewed at least monthly — the first review will come at the end of January. To allow time for review, a proposed project should not begin until the second week of the month after submission. Projects can include the development or presentation of new work, public projects, publications, research, collaborations, planning, etc., in any discipline or medium. They must have a specific duration and must come from individual artists in the Northwest. For more information: Anne Focke, *and/or*, 1525 10th Avenue, Seattle, WA 98122 (206) 324-5880.

Emerging Artist Grants are available to beginning Hispanic film and video producers in amounts up to $2,000. Contact Oblate College of the Southwest, 285 Oblate Dr., San Antonio TX 78216.

Video and graphic artists can apply for NEA visual Arts program Fellowships by contacting: Mail Stop 500, NEA, 2401 E Street, NW, Washington, DC 20506. 1981 grant recipients will receive stipends of either $12,000 or $4,000 (for emerging artists).

The National Endowment for the Arts has twelve full-time regional representatives scattered around the nation. They act as liaisons between their respective regions and the NEA, and give information and assistance at no cost to individual artsts, cultural organizations, arts agencies and other interested persons. Local representatives are: Gerald Ness (Mid-South States, 2130 P Street, NW, #422, Washington, DC, 20037, (202) 293-9042. Eduardo Garcia (Mid-Atlantic States, 113 Valley Road, Neptune, NJ 07753 (201) 774-2714. Mr. Ness represents Washington, DC, Virginia, Tennessee, Kentucky, North Carolina, South Carolina and West Virginia. Mr. Garcia's region includes Maryland, Delaware, New Jersey and Pennsylvania.

The deadline for applications for Film Fund Media Grants has been extended to April 1, 1981. The Film Fund awards over $100,000 annually to independent producers for the production and distribution of films videotapes and slide shows addressing social issues. Final decisions will be announced no later than September 21, 1981. For further information: The Film Fund, 80 East 11th St., New York, NY 10003 (212) 475-3720.

OPPORTUNITIES/GIGS/ APPRENTICESHIPS

Video Maintenance Technician. Responsible for the maintenance, troubleshooting and repair of video equipment and systems. Requires good working knowledge of electro and mechanical operating principals of video reel to reel and cassette records, camera chains, MATV and other supportive equipment that make up a B/W and color TV studio and distribution systems. Candidates must be graduates of qualified technical school with a minimum of 2 years experience in the maintenance of video equipment. FCC 2nd class license a benefit. Call Richard Towle at (617) 353-4484 for an evening interview appointment. (Outside Boston area send resume or call collect.) Boston University, 19 Deerfield St., Boston, MA 02215.

Sunspots, a half-hour magazine show on KTXO-20, is looking for experienced director, producers and writers. Contact: Fiske Smith or Cliff Roth at (415) 776-9573.

POSITION WANTED: Internship needed. Fordham Univ. Communications major with video experience is looking to work as an intern on a production of a video documentary or project. Promising 8 hours of hard work each week from January 19 to May 8, 1981. Contact: Don Devine, Fordham University, Apartment 1301, 555 E. 191st St., Bronx, NY 10458 (212) 733-2062 or (201) 664-8218.

POSITION WANTED: Producer/Production Manager: Specializing in documentaries. Excellent grant writing and fund raising record. Thomas Lucas, call (212) 663-0839, or (212) 675-5003 (leave message).

The Chinese for Affirmative Action are in need of a production manager to handle rental of their video production package on an on-call basis. The production manager must handle bookings and billings, minor maintenance and accompany equipment when necessary. Experience should include a knowledge of the TK-76 and BVU 100. Must have car. Salary is based percentage of rental. Send resume to: CAA, 121 Waverly Place, San Francisco, CA 94108. ATTN: Doug Wong

SCREENINGS

WITH PAINT ON CANVAS: KES ZAPKUS — A film by Jerry Gambone; Museum of Modern Art, 11 West 53rd St., NYC; Monday & Tuesday, March 9 & 10, 1981. 12 noon.

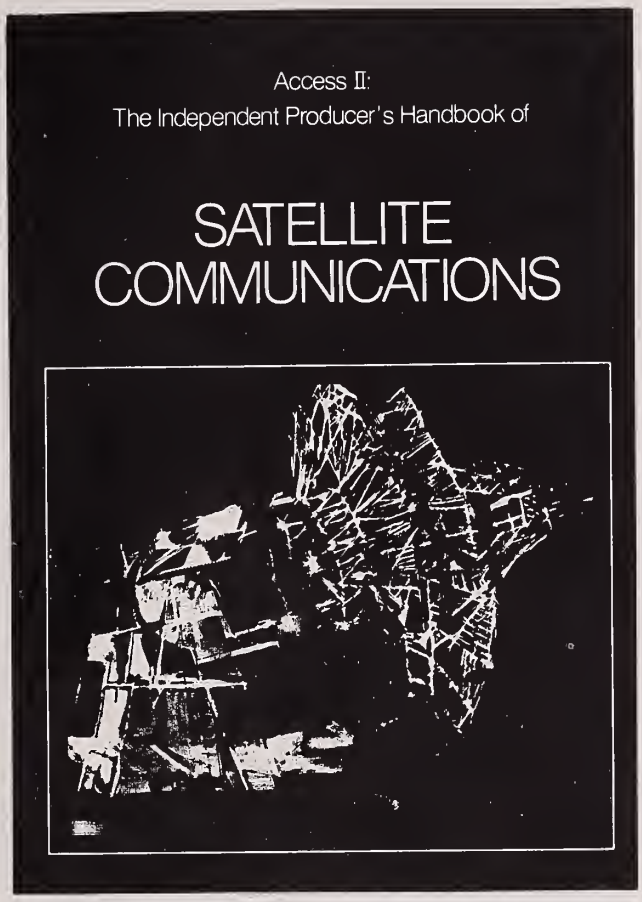
FURTIVOS (Spain, 1976) Directed by Jose Luis Boreau; Screenplay by Mr. Boreau and Manual Gutierrez. Baltimore Film Forum, The Charles Theatre, 1711 N. Charles St., Baltimore; February 23, 7:30pm.

CALM PREVAILS OVER THE COUNTRY (Germany, 1975) Directed by Peter Lilienthal. Screenplay by Mr. Lilienthal and Antonio Skarmeta. Baltimore Film Forum, The Charles Theatre, 1711 N. Charles St., Baltimore; February 16, 7:30pm.

CAMERA OPERATOR/EDITOR for film/video production unit of major university. Produce, direct, shoot & edit TV news features. PSAs. Contact Leonard Herr, Employee Relations, Virginia Tech, Blacksburg VA 24061.

EDITOR to fine cut a documentary on life and times of tobacco farming family. 3-4 weeks of work for grand salary and travel. Also, Assistant Editor for one week. Call Joe Gray at Appalshop, (606) 633-5708.

Members are requested to submit NOTICES to AIVF, the Independent, 625 Broadway, New York, N.Y. 10012. Please state which category (buy rent sell, etc.) in which you wish to be placed.



Access II: Handbook for Satellite Distribution

The National Endowment for the Arts has recently completed an Independent Producers' Handbook of Satellite Communications called **Access II**. This handbook is a practical guide for independent producers interested in distributing to PTV, cable and commercial television and radio systems. It includes descriptions of current satellite systems and networks, contact person information and background history of independents' usage to date. This handbook is a must for any independent involved in self-distribution.

Authors: Joseph D. Bakan and David Chandler. NEA Publication Coordinator: Marion Dix. Copies are $3.00. For more information contact John T. Rice at AIVF.

Please send me

"ACCESS II"

an NEA publication, by Joseph D. Bakan and David Chandler, under the direction of Shared Communications Systems Inc., New York.

I would like _____ copies. At $3.00 per copy I have enclosed a check or money order for $_____.

My address is _____

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Welcome to AIVF!

Glad to have you with us! Please fill out the three sections of this card and return it to us. Remember to enclose your check if we don't have it already. MEMBERSHIP: regular membership is open to those involved in or seeking involvement in independent video or film. SKILLS FILE: is used to refer work to you when calls come in.

Mail with enclosed check to:
AIVF, 625 Broadway, 9th Floor, New York, NY 10012

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address _____

_____ zip code _____

age _____ date _____

List your most recent works with title, format, date, running time, brief description. If previously screened by AIVF or others give date and place.

check: _____ ☐ individual $25/yr ☐ institution $50/yr

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SKILLS FILE

name _____ phone _____

category _____
(camera, sound, editing, etc.)

☐ 16mm ☐ 35mm ☐ small format ☐ 2″ and 1″

union affiliation _____

credit, special skills, etc.: _____

awards, publications, important screenings, etc.: _____

REMEMBER: ONLY ONE CATEGORY PER CARD. BE VERY SPECIFIC CONCERNING YOUR SKILLS AND EXPERIENCE. ADDITIONAL CARDS AVAILABLE ON REQUEST.

We would like to keep up to date information on our members, to be used for reference purposes. This data will be computerized, so please check boxes off carefully.

Skills Categories		Demographics	Miscellaneous
☐ film	☐ cinematographer	☐ northeast	☐ short
☐ video	☐ camera operator	☐ southeast	☐ feature
☐ multi-media	☐ sound	☐ midwest	☐ documentary
☐ 16mm	☐ editor	☐ southwest	☐ dramatic
☐ 35mm	☐ negative cutter	☐ northwest	☐ animation
☐ small format	☐ writer	☐ west coast	☐ experimental
☐ 2″ and 1″	☐ producer	☐ nyc/metro area	
☐ gaffer	☐ director	☐ female	☐ new member
☐ grip	☐ union	☐ male	☐ renewal